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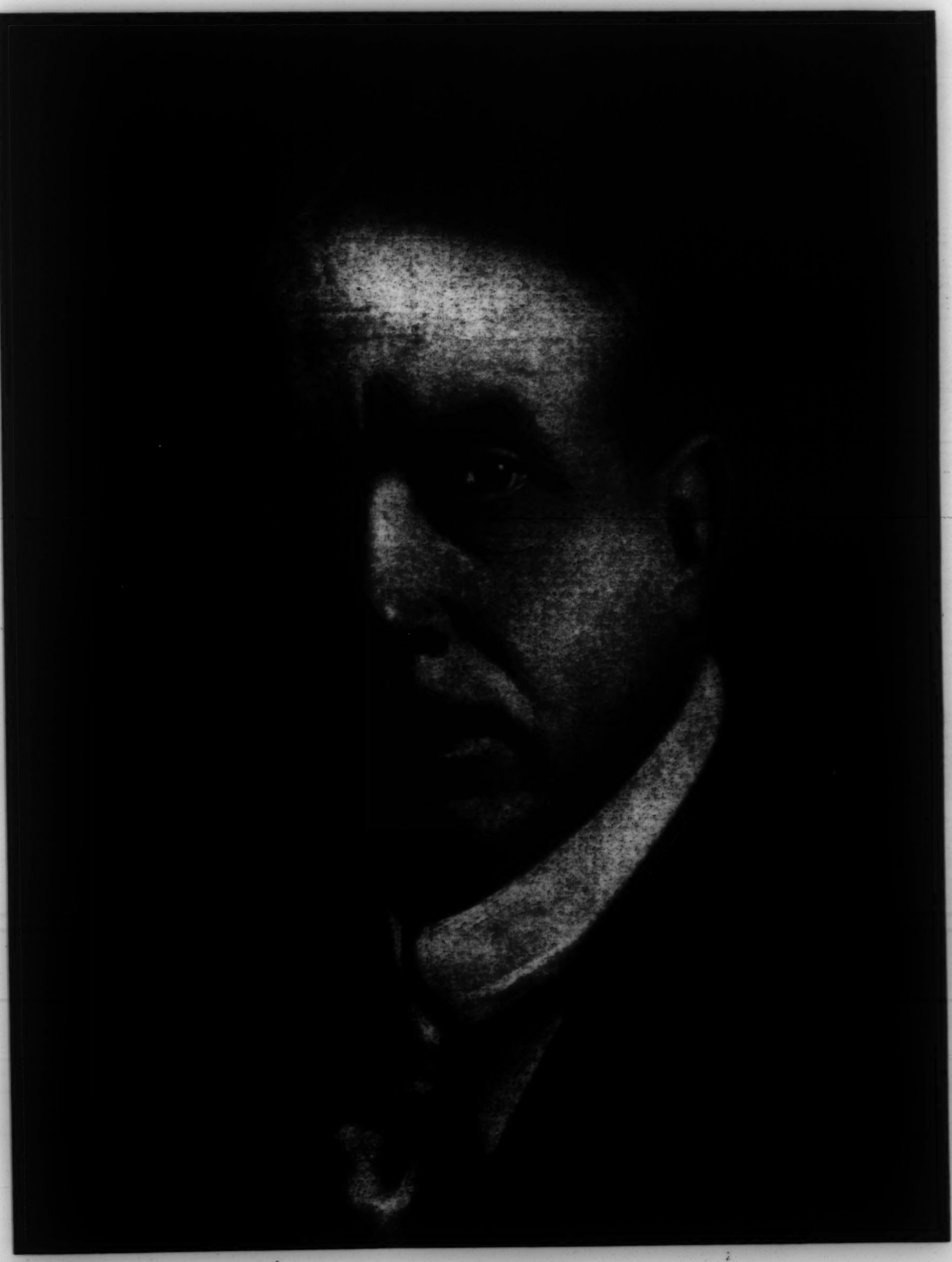

Photo by Ennow.

DONALD ROBERTSON.

THIS is not the first time the Matinee Girl has cheerfully given her testimony that actor folk are the most companionable, the most generous, the most natural class of persons she has ever known. They are more entertaining than literary folk, who have a nastily uncomfortable habit of making one feel that she is being labeled, catalogued and put away in a pigeon hole as memorandum for future "copy." They are more agreeable than business men, who are liable to be dull after the grind of the day. Their world is wider than the painter's, and, difficult though they may be upon occasion, they are saner than musicians. They are less tiresome than lawyers or doctors, and, of course, are not to be mentioned in the same breath with preachers, although an industrious compiler dared that feat when his research revealed recently that there are more preachers than actors doing time in the states prisons of this country. Most of her friends, and few of her foes, she hopes, are players. All this is by way of explanation that she is taking a professional, not a personal, view of them in what she will say of "Players I Have Interviewed."

Viewing them impersonally, coldly as "copy," she will speak of them as subject matter for interviews, and if some of them lodge more securely in corners of her heart than others she hopes she can hide their lodging place. In the category there is no place for nor intent of malice.

The three most difficult women on the American stage to interview are, in the order of their difficultness, Maude Adams, Maxine Elliott, and Viola Allen. There are sufficient reasons for the fact that Miss Adams is the most inaccessible of American actresses. First, her manager's decision, early in her career, to wrap the veil of inaccessibility about her, thereby adding the charm of mystery to her personality. To this Miss Adams gave her sanction, much against the keen theatrical vision of her mother, an actress of experience and business acumen. While this pact was pending, one of the veteran writers on the drama and the players called upon Miss Adams, then a girl of exuberant 'teens, and requested an appointment for an interview.

"Yes, indeed. Come to-morrow morning. Won't it be fun?"

The veteran called next morning and was received by Miss Adams, but all of the exuberance of the little heroine of The Masked Ball had vanished.

"I've changed my mind," the youngster announced. "Duse never gives interviews. Why should I?"

With thoughts of a spanking she would like to bestow, the chagrined caller departed. She sought Miss Adams' manager, but the pact had been sealed. In the letter, at least, it has been kept. Miss Adams has given interviews, but given them under seal of solemn oath that the results therefrom should appear in the third person, not even intimating that they had been given by her. Most of the guild of scribes kept faith. Miss Adams' disinclination to talk of herself is not a pose. The family history reveals like traits, in a degree approaching morbidness, in those forbears whom she most resembles.

Maxine Elliott's attitude differs in motive, although its consequences are the same. Miss Elliott says: "The things really interesting and worth knowing a woman won't tell. The others are not worth telling," which was Miss Elliott's oracle-like declaration of the reserve that in her opinion should separate the public and private life. Besides Miss Elliott has discovered that on newspapers there are persons called copy readers, whose duty it is to supply what the speaker should have said if she didn't, and after suffering at the hands of one of these gentlemen she resolved never again to be interviewed. Probably the vow will be kept, for the beautiful Maxine has all the determination of two women and ten men.

Viola Allen's regard for detail in her stage work is what makes a chat with her a task for the interviewer. The quality which makes her painstaking in one dictates that she exercise the closest surveillance over the other. Therefore she does that which is an affront to the interviewer with a conscience and a fair reputation for veracity. She asks that the interview be submitted to her before it is published. No player ever suffered more from stage fright than a writer of impressions of a personality when asked to make such promise. He wants to paint the "subject" as he is. The fact that his story must meet the eyes of the person studied before it reaches the printed page paralyzes endeavor. The flattest interviews ever read or written are those that have lost their flavor through "being submitted."

More satisfying in the ultimate, though, is her method than Ethel Barrymore's. That most girlish of all the stars is in utterance as fickle as a child among her dolls. Exacting no promises, making no restrictions at the time of the interview, when she reads it on the printed page and finds she has been over candid, or that the slant of personal view has been too radical, she emulates the statesmen of our nation by repudiating the interview, and does it so smilingly and with such good breeding that she leaves the writer gasping like a fish thrust out of his element.

Virginia Harned is the shyest and one of the most winsome interviewees I have met. Dorothy Donnelly one of the most intelligent and responsive, May Irwin the most positive as to whether she will or won't, Mrs. Leslie Carter the most magnetic. Margaret Anglin makes a social function of an interview, and with immeasureable tact makes you feel that she is a dun landscape and you the sunshine that has irradiated and redeemed it. Blanche Walsh submits to it as she does to the operations of the dentist, with monosyllabic resignation then, when it is over, if she thinks you are a good enough chap, adopts you into her home circle and treats you quite like a human being. Annie Irish looks so exquisitely dainty and homey pouring tea, her hands fluttering over the cups like lily leaves in a breeze, that you decide that any form of an interview is too brutal for her. You are tonguetied and remember afterwards at least twenty topics you forgot to broach. Lillian Russell might "interview" as well as she sits for a photograph were she not always surrounded by her court. If you can find her with fewer than eight male and female satellites you are more favored of the gods and Miss Russell than I.

Blanche Bates' humanity and intelligence abound, but she turns on the interviewer, who soon finds herself helplessly sitting for her own mental photograph and wondering what thoughts of her prompt the twinkling of Miss Bates' merry eyes.

Although this writer has been testily informed that her bump of reverence is a big hollow, even she felt when she sat on the corner of the lounge in Julia Marlowe's dressing room, and devoured that artiste with her eyes that she was in the presence of genius.

Once broken, Eleanor Robson's wall of reserve is down forever, and the fresh girlishness and delighted candor of her personality remind you of spring violets. Once in her confidence she reveals all of the many sided charms of her nature, but the figure of resemblance might better be roses than violets, for to ward off untoward approach she is provided with many a thorn of reserve. Jane Oaker's listlessness is painfully evident in an interview. "I don't like people," she once said, and interviewers, who are mere people, flee before her patent uninterest. Grace George is one of the keenest witted, Florence Roberts the most understandable, Marie Dressler the heartiest, and Pauline Hall the most amiable, and at once the most sphinxlike, actress I have interviewed.

Wilton Lackaye is the most thoroughly sure of what he thinks, Otis Skinner the most thoughtful, J. E. Dodson the most urbane, De Wolf Hopper the most giftedly conversational, Robert Edeson the wittiest, David Warfield the simplest, Maclyn Arbuckle the most serious, Arnold Daly the most oracular, Robert Loraine the handsomest, Dustin Fernum the most boyish, and William H. Crane the most businesslike, N. G. Goodwin the least interested, though far from being the least interesting, actor I have interviewed.

This month, which is the usual symbol of the bursting of joy and of roses into blossom, the month of nuptials and driftings into the delights of life, has opened as a November of the heart to two members of high rank in the profession.

As June unfolded her first days softly as the rose its petals the wives of two players passed back into the Nature whence they and June had sprung. One of these was she who was to the German and American stage Ellen Burg; to those who had been so fortunate as to come within the circle of her inner life known lovingly and familiarly as "Dotty," but whose dearest and proudest title was Mrs. Robert Edeson. Sometimes, in token of her fine loyalty and the poise of ther character, the splendor of her enduring qualities, her husband applied to her his own Indian name in Strong Heart, Soanagatha, and she, waiving the subtle praise, had transferred it to the home they were building at Sag Harbor, L. I. Soanagatha (Strongheart), the summer home, is yet incomplete, as, it would seem to our obscured vision, is the life laid down ere it had reached its midsummer.

Robert Edeson's wife was his comrade, his staunch friend, his keen and fearless critic. Once the pupil of Frieb Blumenauer, the great instructor of dramatic art in Germany, and having been the protegee of Ernst Possart, with whom she came to America, and for two years the leading woman in the Amberg Theatre, New York, before she went upon the English stage, she was well grounded in the theory as well as experience of the mimic art. So broad was her dramatic vision, so deep her insight, that Clyde Fitch declared he would rather have that small, brownhaired woman watching the rehearsal of one of his plays than any person he had ever known. She had the critical faculty tempered by humanity and purged of causticity. Robert Edeson has said that he learned more from his wife's criticisms than from all others received since he adopted the stage.

Soanagatha! Strongheart! Into the home at Sag Harbor she had builded, as into her husband's career, bit by bit of her own intense, Teutonic, profoundly philosophic nature. There was to have been a large study, walled ceiling high with books, with a desk and a revolving chair in the sunniest space by the Eenstern window for her husband. There was to have been a carpenter and cabinet shop on the grounds where his fad for constructing strange things of wood should have due encouragement. A wealth of verandas and a wide lawn were of her planning, and there were gathered in odd storage corners in New York the invaluable old furniture and the modish new that were to find artistic place in that home. She talked of the home in her last illness. The housewife in her gave quaint, rambling orders to the servants she had engaged for Soanagatha. The woman in her fretted for her natural element, home. But fate, that seems to our short vision to order things ironically, willed that Ellen Burg, actress, "Dotty," the fellow and comrade of a few devoted friends, Mrs. Edeson, wife of the star, whose sturdy American types of young manhood she had helped so lovingly and wisely to fashion, should watch the falling of the final curtain, not in the wide sunny spaces of Soanagatha, but the narrow confines of the French Hospital.

She had asked that her remains be cremated, and in death as in life the will of little Strongheart prevailed.

Willis Sweatnam, the creator of the inimitably droll Sassafras of The County Chairman, we all know. Mrs. Sweatnam few of us knew. Hers was a strong, reserved nature, whose centre and circumference were husband and home. But what a home that was, "Lodge Bohemia!" Those who visited it brought back permanent enthusiasms about the science and art of discreet collecting, for never were more industrious and discriminating collectors than Mr. and Mrs. Sweatnam. And the atmosphere of "Lodge Bohemia" came straight from the sunny hills where hospitality was born. But, when young June came straying by he found the windows of Lodge Bohemia darkened, her wide swinging doors locked, about her the silence of passing and desolation. For the spirit of the lodge had departed. The day after the passing of Mrs. Edeson, Mrs. Sweatnam too heard the mysterious summons. It was on the same day, June 2, that friends gathered to speak the farewell word to her whom a friend described as "the lovely wife, companion, counsellor and friend" of Willis Sweatnam and the one who had filled the same gentle offices for Robert Edeson, and from "Lodge Bohemia in the mountains of Pennsylvania and "Strongheart," on the sand dunes of Sag Harbor, Long Island, the glory of true and tender womanhood have passed.

In Channing Pollock's new play Clothes, which is to be tried out by a stock company this month, and may be Annie Russell's vehicle next season, is this summing up of fashionable life. Says a woman of fashion to a man of affairs: "In your world you believe in the survival of the fittest. In mine we believe in the survival of the best fitted."

THE MATINEE GIRL.

JOHN RUSSELL DAVIDSON.

A new manager has come into office at the agency of Mrs. H. C. De Mille. John Russell Davidson is the man and he should become as popular in the profession as he has been for many years past among the literary people of the metropolis.

"Do you not care to tell me a little about yourself?" asked THE MIRROR interviewer.

Mr. Davidson's smile tacitly admitted that he would not be reluctant to divulge some of the secrets of his past. "For eleven years I was on the editorial staff of the Harper periodicals," he began, launching straightaway into the middle of the story. "I was connected principally with the magazine and naturally acquired a large acquaintance among authors and publishers."

"Which makes you particularly valuable in such an office as this," commented the man from THE MIRROR.

"I suppose so. In fact, that is largely what I'm here to do—to keep in touch with all my literary friends, past and present, those with whom I have dealt heretofore, both as editor and agent, in order to increase Mrs. De Mille's supply of available play material."

"And you've been in the agency business before?"

"Yes—for myself. After severing my connection with the Harpers I carried on a successful business as an author's agent for about five years, and, of course, I'm still carrying it on—only, for the most part, in another form and for another purpose. Last Autumn I accepted the offer of an editorial position with the Appleton Company. After that—well, I saw how I could be of service to Mrs. De Mille and concluded to assume the post which I now occupy."

While speaking of friendships made in his former editorial capacity, Mr. Davidson pulled a knife out of his pocket and, holding it up to view, explained: "Here is a knife that was presented to me by Richard Harding Davis—before he became famous. You see, I met a great many men who are now prominent authors and playwrights when they were only beginning to climb the ladder. These old personal associations are very precious to me."

ANNIE RUSSELL TO PLAY PUCK.

Wagenhals and Kemper announce definitely the opening of the new Astor Theatre, with a presentation of A Midsummer Night's Dream, with Annie Russell in the role of Puck. Before Miss Russell's managers could persuade her to make as radical a departure from the class of characterization with which she has been identified, her adaptability to the role was the subject of many protracted debates, in which the actress stoutly maintained the negative. It was finally decided that Miss Russell should have a fortnight of probation, so to speak, before any announcement was made or plans for the contemplated production put into execution. The fortnight has been devoted to study and rehearsals and to reconciling the actress to Robin Goodfellow's somewhat airy attire.

The portrayal of the mischievous Puck by a woman is not without precedent, although stars and leading women have seldom given it preference over Helena and Hermia. Ellen Terry at the age of fifteen played Puck, but in later years was always cast for Helena. In Augustin Daly's productions Ada Rehan invariably was cast for Helena, while the part of Puck fell to the late Ellen Burg (Mrs. Robert Edeson). Laura Keene is the one notable exception to the general rule. At Laura Keene's Varieties in 1859 she appeared as Puck for a few performances.

Miss Russell will, of course, be seen in Friend Hannah. The presentation of A Midsummer Night's Dream is merely in pursuance of Wagenhals and Kemper's plans to provide for her an extensive repertoire, including one or two Shakespearean plays.

THE KEMBLE ESTATE.

Fanny Kemble's old home near Philadelphia has been sold and the estate will be cut up into building lots. Miss Kemble married Pierce Butler, owner of the estate, and resided there until her death. The place was later purchased by Owen Wister, the novelist, who has sold all but the mansion and twenty acres, which he will retain for his own home.

TO BE A SKATING RINK.

The New Albany (Ind.) Opera House, built by W. C. De Pauw and conducted as a theatre for the last forty years, ceased to be a theatre after the performance on June 7, and will converted into a skating rink. During late years it has been a failure financially and has had scores of managers, few of whom have lasted out a season.

A CURIOUS COMBINATION.

Here is one of the most ridiculous illustrations of billboard mutilation ever caught by a camera. The photograph was taken at the corner of Eighth and Cherry streets, Chattanooga, Tenn., and was sent to THE MIRROR by G. E. Hatcher, managing editor of the Chattanooga *News*.

The upper part of the picture can readily be recognized as being a picture of Lulu Glaser, but the rest of it is certainly very different from Miss Glaser's usual costume. The incongruous combination came about in this way: The week before Miss Dolly Dollars was presented at the Grand Opera House, Chattanooga, the attraction at the theatre was The Old Homestead. One of the three sheets for this play showed the full figure of a rural character, wearing boots stuffed full of "pants." The billposters covered this with one of the three sheets of Miss Glaser, and then it rained. Some mischievous person stripped off the loosened paper at the bottom and discovered the extraordinary figure in the picture. It was several days before another poster covered the spot. In the meantime groups of amused citizens of Chattanooga studied the unique figure.

Mr. Hatcher says that this is another illustration of the advantage of newspapers over billboards as a means of advertising.

THEATRE ARCHITECT DEAD.

John Bailey McElfatrick, architect of a hundred American theatres, died suddenly at his office in the Knickerbocker Building on June 5, from heart disease, following pneumonia. Mr. McElfatrick was born near Harrisburg, Pa. He began the practice of his profession in St. Louis and removed to New York about twenty years ago to superintend the construction of the Bijou and the Standard (now the Manhattan) theatres. At the time of his death he was superintending the construction of the Arcade Theatre, at Sixty-fifth street; the Armory, at Binghampton, N. Y., and the Hudson, at Union Hill, and was preparing plans for the Gaiety, at Washington, D. C., and theatres of the same name at Indianapolis, Memphis and Baltimore. He directed the reconstruction of the Metropolitan Opera House after the fire in 1893, and was architect of the Knickerbocker Theatre and building, the New York, Criterion, Broadway, Empire, Alhambra, Murray Hill, Metropolis, Harlem Opera House, Hudson, and two of Proctor's houses in New York city. Nine theatres in Brooklyn, five in Philadelphia, five in Louisville, Ky., and scores in other cities. He designed the acoustics and lines of vision upon which the construction of all modern American theatres is based. Mr. McElfatrick owned considerable theatre stock in New York and other cities and was known to nearly every theatregoer in the country.

CUP FOR ELSIE JANIS.

Most of the members of The Vanderbilt Cup company called on Elsie Janis at her apartments in the Hotel Marie Antoinette on June 4 and presented her with a silver cup, bearing the inscription: "To Miss Elsie Janis, in commemoration of a pleasant companionship, from the members of The Vanderbilt Cup company, June 4, 1906." The presentation speech was made by Henry V. Donnelly. Miss Janis and her mother sailed for Europe last Tuesday morning on the *Carmania*.

AGED ACTOR HURT.

Merwin Dallas, a guest at the Actors' Fund Home on Staten Island, slipped on the gang plank of a Staten Island ferryboat last Tuesday and sustained a fracture of the left arm and several scalp wounds. He was taken to the Hudson Street Hospital and later was sent to the Home. Mr. Dallas is fifty-nine years old.

ENGAGEMENTS.

Lillian Ethel Norris and Edgar Norris, for the Summer stock company at the Francais Theatre, Montreal.

Marie Pavey and Hattie Carmontelle, for The Gambler from the West, opening on July 30.

Nathan Aronson, with Louis James for 1906-'07 in The Merry Wives of Windsor.

Amanda Wellington, for The Mummy and the Humming Bird.

Florence Auer, for the role of Mrs. Dalzell in The College Widow next season.

AT THE THEATRES

To be reviewed next week:

THE POSTMASTER'S DAUGHTER.....Grand

Academy of Music—Much Ado About Nothing.

Comedy in five acts, by William Shakespeare. Revived June 4.

Don Pedro	Frederick Lewis
Don John	Frank Reicher
Claudio	Fred Eric
Benedick	R. H. Sothern
Leonato	William Harris
Antonio	Thomas L. Davis
Balthasar	Edson R. Miles
Conrade	Alman P. Peltier
Borachio	John Taylor
Messenger	P. J. Kelly
Friar Francis	T. L. Coleman
Dogberry	Rowland Buckstone
Verges	Malcolm Bradley
A Sexton	Edson R. Miles
Gutesko	Wilmer Dame
Seacole	Frederick Kaufman
A Boy	Dorothy Sadlier
Hero	Alice Harrington
Beatrice	Julia Marlowe
Margaret	Millicent McLaughlin
Ursula	Eleanor Sanford

Shakespeare's most whimsical comedy could hardly have a better presentation than Mr. Sothern and Miss Marlowe gave it during the second week of their engagement at the Academy of Music. Nor could actors wish for a more genuinely enthusiastic audience than the one that filled the theatre Monday night. It was a popular, appreciative gathering, such as is seldom found in the more expensive houses.

In no other play of their repertoire do the methods of Mr. Sothern and Miss Marlowe seem more in harmony. Mr. Sothern is essentially a comedian, capable of extremely good delineation of pure comedy types. Miss Marlowe's capabilities cover a wider range, for she is not only a most agreeable comedienne, but is able to appeal vigorously to the imagination when she essays the deepest of tragedy. It is difficult, however, to discover where the charm of the woman gives way to the skill of the actress. Benedick, being a whimsical, good-natured fellow, is a character to be played best by Mr. Sothern, and he gives in the part one of the best impersonations in his long repertoire. Surety rather than swagger, audacity rather than impudence, are the distinguishing traits of the character as he plays it. In the arbor scene he makes the jocularity merely a veneer for a deep emotion, though in the scene with Leonato and Claudio, in the next act, he might be accused of putting too much of the farcical spirit into his love-sick sighs. In the episode of the interrupted wedding the suggestion of the pitiful tragedy dominates him, and not until the end of the scene does he force himself ahead of the situation. His challenge to Claudio can hardly be surpassed for dignity and impressiveness of delivery.

Miss Marlowe's beautiful voice, delicate humor and her always charming personality are best displayed in the role of Beatrice. The biting wit of the quick-tongued beauty loses all of its venom but none of its sting when she speaks the lines, and beneath the raillery she allows to appear the real passion of the woman. In the church scene she tumultuously breaks away from convention and carries the scene to a wonderful height. At no point in the play does she fail to make her performance of Beatrice one of the best impersonations of the character ever seen on the stage.

The support was inclined to be ragged and not much above commonplace last week. Fred Eric made a good Claudio, young, ardent, impetuous and likable, and played especially well in the challenge scenes, and in his plea for pardon, which latter was done with much dignity and suggestion of deep feeling. Thomas L. Davis in the small role of Antonio aroused applause by his excellent delivery of the challenge speech. Frederick Lewis as Don Pedro made something of a role nearly devoid of strong lights and shadows. Frank Reicher as Don John was unsatisfactory, and William Harris as Leonato did little more than read his lines intelligently. His work failed to give a suggestion of sincerity and lacked feeling. T. L. Coleman played Friar Francis adequately. Rowland Buckstone found vent for his usual style of comedy in the role of Dogberry, and Malcolm Bradley made a good foil for him in the character of Verges. Edson R. Miles was also adequate as Balthasar. The Hero of Alice Harrington lacked charm and strength, though Miss Harrington is usually capable of good work. Millicent McLaughlin as Margaret and Eleanor Sanford as Ursula were without opportunity in the small roles of Hero's attendants. The other characters filled their necessary places in the picture. The staging of the production was in the usual style of beauty and good taste that is evident in all of Mr. Sothern's productions.

American—The Goldfields of Nevada.

Melodrama in four acts, by Robert Crookes, Jr. Produced June 4.

Jim Redfield	Jack Morrisey
Latimer Wright	William Morris
Sammy Cohen	Burt Carton
Swiftwing	Louis J. Cody
'Frisco Jack	Frank Kirk
Harry Rogers	Chester Hamilton
Baldwin Travers	H. R. Brennan
Cal Younger	Harry Barlen
Judge Gibson	Clark McGraw
Ethel Travers	Ruth McCauley
Beatrice Mardale	Beatrice Thorne
Daisy Blossom	Beatrice L. Webster

According to the latest melodrama at the American Theatre—a "thriller" of the most violent species—Nevada society in the "Goldfields" is not constructed for peaceable men who set any particular value on their mortal lives. Life in those mining districts appears to be more than ordinarily strenuous, and about the only beneficent influence seems to radiate from the Redskins. This is an interesting subversion of the facts as most Western gentlemen have recorded them, but a very serviceable one for melodramatic effect. The Indian heroes of The Squaw Man and The Redskin sink into insignificance in comparison with Mr. Crookes' conception of a magnanimous "true American." As a rule, in such plays one is accustomed to seeing the hero get the worst of it for three consecutive acts and emerge smiling just at the close of the final episode. In this instance the author has, so to speak, arranged four short, semi-independent plays, for the villain is four times discomfited and the hero has a quadruple triumph. One cannot but admire the persistence of a villain who finds himself checkmated at every move, and one cannot but admire the self-control of the honest men for never availing themselves of all the various opportunities for committing justifiable homicide. The Goldfields of Nevada cannot be ranked as a thoroughly satisfactory attraction, even judged by the standards of contemporary melodrama. Many better specimens of such work have been witnessed in New York during the past season. The intrigue is absolutely unfathomable in its innumerable complications, which may not be to the discredit of such a composition; the greatest weakness is the attempt to use a biograph in the train-wrecking incident, which, being at the end of the third act, was obviously intended as the chief sensation of the piece. The comparative failure of this climax was somewhat atoned for by an effective outburst of death and destruction in the last two or three minutes of action. Justice may have been slow in coming, but once under way it was dealt out with direful rapidity.

It is quite impossible to describe or merely enumerate all the intricacies of the plot, yet the main facts of the story may be briefly summarized. Jim Redfield, who is characterized on the programme as "fighting for lost ground," having been something of a spendthrift and scapegrace in Gotham, has gone to Nevada to find a fortune and retrieve a lost reputation. Ethel Travers, the "true-hearted girl," who heroically persists in loving Jim, is visiting with her father at the neighboring ranch of Latimer Wright. Though any gallery god could recognize Wright for a deep-dyed villain, Ethel's father believes in him and has selected him for his son-in-law. Latimer has formerly been allied to one Beatrice Mardale, a "sinning woman," who makes her living by telling fortunes and wears gypsy garments; Latimer loves Ethel—or Ethel's money—and Beatrice has determined to appropriate the hero, who is unfortunate enough to have become the object of her leonine affection. Both of these extremely wicked persons desire to separate Jim and Ethel; yet the woman swears dire vengeance if any harm comes to Jim, and the man is equally explicit in forbidding his accomplice to put Miss Ethel out of the way! Swiftwing, the Indian, loves Ethel at first sight, but, observing that she loves only Jim, he magnanimously devotes himself to protecting her and worshipping her at a distance. He explains this carefully to the audience in approved Wild West gutterals, ejaculations and grunts. When yet another pistol is needed to prevent the villain from waxing troublesome it is instantly produced by Daisy Blossom, the Western tomboy, who is engaged as Ethel's maid and who is oddly enamored of a cowardly little Hebrew peddler from the East Side. In the first act, to make an heroic appearance as rescuer, Latimer hires a ruffian by the name of 'Frisco Jack to kiss Ethel, but, needless to state, it is Jim who appears and knocks down the bully. Later Jim is inveigled into the tent of the fortune teller and Ethel, outside, hears him apparently speaking words of love to that baneful woman. Jim explains things and again Mr. Wright is foiled. In the second act Wright undertakes to rob the local bank, in which Jim has deposited the fifty thousand dollars he has dug out of his "claim." After the safe has been blown open Daisy, who has concealed herself in the room, exchanges the bags, and, to the inexpressible delight of the gallery, the bad man marches off into the wings with an empty valise. By the time the third act gets under way Jim has sold his "claim" for a cool half-million in coin of the realm. The villain and his confederates attempt to hold up the express, and again their plans are frustrated, though just how it is impossible to say. In the last act Jim and Ethel are on the point of being married, despite the remonstrances of her obstinate parent, and both male and female "evil geniuses" are on hand to prevent the ceremony at any cost. The omnipresent Indian is also there in his character of guardian angel. Beatrice shoots 'Frisco Jack to save the life of her beloved Jim, and 'Frisco, on the point of death, sends a timely bullet into the murderous breast of Latimer Wright. Swiftwing's rifle is there to shelter Ethel. However, the gun was really superfluous, as a single grunt from this formidable savage always sufficed to disperse marauders.

Jack Morrisey made a gentlemanly and romantic hero, and Swiftwing, though not especially Indian if seriously considered, was decidedly effective in his role. William Morris, with the conventional frock coat and magnificent black mustache, was a villain of villainous mien and diabolic spirit. Frank Kirk as 'Frisco Jack was really the most convincing person of the cast, for he truly had some definite conception of the local atmosphere of the piece and stuck to it doggedly. H. R. Brennan was lifelike as the choleric father; Harry Barlen, Chester Hamilton, and Clark McGraw were acceptable in their minor parts. Burt Carton, the comic Hebrew who always manages to crop up in these melodramas of the secondary type, was moderately amusing. Of the women, Beatrice L. Webster as Daisy Blossom was deservedly the favorite, rather to the disadvantage of Ruth McCauley, who made only a moderately successful heroine. Beatrice Thorne as the evil woman played in deadly earnest, but was handicapped with an utterly conventional brand of wickedness to interpret.

West End—Dr. Jekyll and Mr. Hyde.

Play in prologue and four acts, adapted by Adelaide Ober from the story by Robert Lewis Stevenson. Revised June 4.

Dr. Henry Jekyll and Mr. Edward Hyde, George Ober

Gabriel Utterson	Edgar Halstead
Dr. Lanyon	Shelly Hull
Sir Danvers Carew, and Guest,	William H. Pendergast
John Newcomb	Ernest B. Carr
James	Murray Simons
Mabel Carew	Adeline Dunlap
Mrs. Poole	May Anderson
Lucy Wilson	Grace Farrell
A Child	Baby Beatrice
A Lamplighter	Henry Warren
A Newsboy	Master Mollen

George Ober, supported by Adeline Dunlap and an excellent company, began a stock engagement at the West End Theatre last week, presenting Adelaide Ober's version of Dr. Jekyll and Mr. Hyde. In this version the theme of the story is given in a prologue, and the story proper follows, in four acts, full of well devised situations and carefully constructed dialogue.

Mr. Ober in the dual role of Dr. Jekyll and Mr. Hyde made an excellent impression on the audience. He is an unusually good actor and plays with intelligence as well as skill born of careful study and long experience. Adeline Dunlap was beautiful and charming in the role of Mabel Carew, a part demanding a difficult combination of ingenuousness and emotional strength.

The support was thoroughly competent. Edgar Halstead, as Gabriel Utterson, gave a good impersonation of the attorney. May Anderson had a congenial part in that of Mrs. Poole, Dr. Jekyll's housekeeper. Shelly Hull made a good Dr. Lanyon, and William H. Pendergast satisfactorily filled the role of Sir Danvers Carew. Grace Farrell was altogether adequate as Lucy Wilson, and the smaller roles were well filled.

This week, Rip Van Winkle.

Aerial Gardens—The Governor's Son.

Comedy, with music, in three acts, by George M. Cohan. Revised June 4.

Benjamin Curtis	J. J. Cohan
Hon. Theodore Wheelock	William Keogh
Dickey Dickson	Julius Tannen
Martin McGovern	John Conroy
Bill Swift	Jack Webster
Webster	Frank McNish
Johnson	Cleveland I. Nicholson
Messenger Boy	Nat Royster
Algy Wheelock	George M. Cohan
Mrs. Franklin Jones Berrymore	Truly Shattuck
Mrs. Benjamin Curtis	Helen F. Cohan
Emerald Green	Rose Green
Mrs. Dickey Dickson	Ethel Levey

On Monday, June 4, the Aerial Gardens, the pleasure resort located on the roof of the New Amsterdam Theatre, inaugurated the regular Summer season. George M. Cohan's farce, The Governor's Son—which piece, when produced at the Savoy Theatre on February 25, 1901, first brought the young actor and author into notable prominence—furnished the entertainment of the evening, and furnished it so well that any change of bill must be recognized only as a vague possibility of the distant future. The audience was extremely enthusiastic and had considerable reason to justify its applause. The Governor's Son is better now than formerly; in fact, Mr. Cohan has achieved the somewhat unusual feat of revising one of his own compositions most advantageously. For the most part, the dialogue remains as before; but there are a number of changes, practically all of them being distinct improvements. Altogether there are nine new songs. It may have been that the reviewer was particularly unobservant or especially indulgent, as befits the warm weather; certainly he labors under the impression that George Cohan has at last made an effort to dispense with some of his most obnoxious slang. His popularity is now so generally conceded that he would hardly take any serious risk in editing himself—to a moderate degree.

Just five of the original players were in the cast: Jerry J. Cohan, George M. Cohan, William Keogh, Helen F. Cohan and Ethel Levey, who is a Cohan by marriage. In the first production Ethel Levey was Emerald Green, now she has the role of Mrs. Dickey Dickson, originally played by Josephine Cohan. Truly Shattuck, as Mrs. Franklin Jones Berrymore, received from the audience a welcome almost as hearty and spontaneous as that accorded the four Cohans themselves. Julius Tannen interpolated some of his very clever imitations. It is altogether unnecessary to speak of the Cohans in their old parts, because none of them have materially altered in methods or manner, and it is perhaps sufficient comment to record that the cast, as a whole, was adequate. Miss Levey exhibited a number of "stunning" gowns—quite stupefying to the ignorant and less subtle sex; she had decidedly the best song in the piece, "Night Time," and sung it to such good purpose that many of her auditors left for home whistling the air. The star and Mr. Keogh had an amusing duet in which their hearers were warned that they should "Never Breathe a Word of This to Mother." "Push Me Along in My Push Cart" was a go, with or without the vehicle; "A Regular William Gillette" and "Nothing New Beneath the Sun" also seemed to have germs of popular infection. The chorus numbers were effective—and with good reason, for most of them were rearranged from those Cohan concoctions of comedy and what passes as an accepted substitute for music. "Night Time" is perhaps the most "truly" music yet to the credit of Mr. Cohan.

At Other Playhouses.

THALIA.—In a Woman's Power was the closing attraction at this theatre. The cast was as follows: Fiddlestrings, True S. James; Kavonna, Louise Ripley; Eugene Kingley, John O. Hewett; George Bernardo, Edwin Felix; the Shrimp, Charles Carney; Kavonna's butler, Gus Carney; Inspector Barnes, W. P. Kitts; Earl Kingley, H. Miller; Bruno, Silas Holmes; Vina, June Mathias; Grandma Moseley, Marion Holcombe; Sarah Malone, Fanny Halliday. The house will reopen in August.

LYRIC.—The Man on the Box company will take a two days' vacation during the farewell engagement of Sarah Bernhardt Tuesday and Wednesday.

GRAND OPERA HOUSE.—Buster Brown was the attraction here last week, closing its season at this house. The Postmaster's Daughter this week.

EMPIRE.—Peter Pan closed for the season on June 9, after running thirty-one weeks at this house.

PRINCESS.—Brown of Harvard closed on June 7, to go to Chicago for a Summer run, beginning on June 9.

KEITH AND PROCTOR'S 125TH STREET.—The name of this theatre was changed last week, but the stock company continued to appear as usual. The play was The First Violin. William Norton appeared as Helfen, scoring a distinct success, and Paul McAllister, Beatrice Morgan, Robert Cummings, George Howell, Izetta Jewel, Mathilde Deshon, Agnes Scott, and the other members of the company acquitted themselves creditably. In the olio were Ida O'Day and the Alpha Trio. This week, The Private Secretary.

SAVOY.—The Girl Patsy closed on June 9, and the house will remain dark until Fall.

GOSSIP.

Royal Tracy, of the Alpha Chi Rho fraternity of Columbia, was entertained by his fraternity friends at Yale and University of Pennsylvania during his engagement with Montana.

The C. S. Williams company, managers of The Arrival of Kitty, will have two companies, one touring the West and the other the East. The rehearsals will be held at Buffalo, and the tours will open Aug. 1.

Mrs. Lillie Hall Barlow, widow of the late minstrel, Milt G. Barlow, was married to Samuel P. Clark, of Hartford, Conn., on May 31, at Bridgeport, Conn., by Justice of the Peace Sidney W. Lockwood. Mrs. Clark is proprietor of the Point House and Clover Cottage at Long Hill. By her marriage to Mr. Clark she becomes stepmother of four boys.

Priestly Morrison, who recently closed with the Odette Tyler company and has gone to his home in Baltimore, Md., with Mrs. Morrison, will remain there for a few weeks' rest.

Orrin Johnson has been engaged by Henry B. Harris for one of the important roles in a new play by Charles Klein, to be produced early next season.

William Trainor and Daisy Dean Williams were married at the Hotel McKee, Pittsburgh, Pa., on June 4, Alderman E. C. Negley performing the ceremony.

H. A. D'Arcy has signed for the coming season as press agent for the Rogers Brothers.

ARCH SELWYN RETURNS.

Arch Selwyn returned from Europe on June 4, with a trunk full of manuscripts and contracts.

"The biggest thing I did," said Mr. Selwyn to THE MIRROR man, "was to get Henry Arthur Jones to make Selwyn and Company his sole agents in America. I was able to come to an agreement with Mr. Jones by which he lets us decide what royalties shall be paid by stock companies for the use of his plays. Heretofore the demands have been too large for stock companies to stand, but we hope to put most of his plays within reach. They include The Dancing Girl, Manoeuvers of Jane, Mrs. Dane's Defense, The Whitewashing of Julia, Joseph Entangled, Saints and Sinners, The Middleman, The Masquerader, The Liars, The Rogue's Comedy, The Physician, The Case of Rebellious Susan, Michael and His Lost Angel, The Tempter, The Crusaders, Judah, Triumph of the Philistines, Canar Sahib, The Goal, The Lackey's Carnival, The Princess's Nose, Chance the Idol, The Silver King, and The Bauble Shop.

"Mr. Jones will come to America in August to direct rehearsals of his latest, still unnamed play. He is one of the most delightful men I met while abroad. His Summer home at Haselmere, Hindhead, is an ideal place to visit. He lives in a glass enclosed bungalow on the top of a mountain, with the most beautiful surroundings imaginable. Israel Zangwill and Dr. O. Conan Doyle are near neighbors. Mr. Jones is still speaking for the uplift of the drama, and while I was in London delivered a lecture that caused considerable comment."

"Did you find any plays of interest in London?" asked the interviewer.

"Pinero's His House in Order is the only thing that amounts to much there. The Beauty of Bath is an extremely good musical play and well liked, but there is nothing else that can be called very successful. I found the best plays in Berlin and Vienna, and brought back some of them. I was present at the opening of The Lion and the Mouse in London, and it went ten times better there than it did in New York when it opened. I can't understand why they have to take it off, unless it be that American authors are not popular in England. Shore Acres, to my mind, was spoiled by the change in locale. But they must want American plays. Just before I left a responsible manager offered me $50,000 for The Music Master, either with or without David Warfield.

"In Germany I secured the rights to The Typewriter, Ludwig Fulda's comedy, which has run more than 200 nights in Berlin, and Dr. Ormyon's Wife, a new play, which Charles Hawtrey is to do at the Haymarket next fall. I also secured rights to The Sultan, a musical comedy, which has run 300 nights in Budapest and has been a big success in Vienna. Pierre Veber's emotional play, The Falling Star, which had two months' run in Paris, and Franz von Shonton's dramatization of 'Little Dorrit,' are two others that should be popular here.

"I made arrangements with Seymour Hicks to do George M. Cohan's plays, beginning with Little Johnny Jones. It is remarkable how popular Cohan's music is all over Europe.

"We have now established headquarters in London, Paris and Berlin. Felix Block Erben is to represent us in the latter city and the International Copyright Bureau, under the direction of Ernest Mayer, will take care of our interests in London, we reciprocating in this country. In Paris we have opened our own offices at 31 Rue Cambon, with Gordon Smith, of the Paris edition of the New York *Herald*, in charge. The International Copyright Bureau, by the way, is a tremendous concern. It has offices in all the large cities of the world and its agents are on the lookout for the best plays in every language. It pays especial attention to the works of the popular playwrights, makes translations, attends to copyrights, keeps track of infringements, and is generally useful to managers.

"I did a good deal of work, had a very pleasant time, and am glad to get back to New York," said Mr. Selwyn, after he had tried to remember some other interesting items.

DONALD ROBERTSON.

Donald Robertson, whose portrait appears on the first page, is the well-known actor who moved the Chicago critics to enthusiastic expressions of praise with his Tesman in Hedda Gabler, his Paola in The Rights of the Soul and other artistic productions. The careful study, convincing power and especially artistic significance he gave to each impersonation gave him a lasting reputation. He received a flattering offer to teach and has since remained in Chicago, devoting himself with marked success to dramatic art.

Recently Mr. Robertson became director of the dramatic art department of the Cosmopolitan School of Music and Dramatic Art, and also accepted from the Woman's Club the directorship of their art theatre, The Players', which will be started next Fall. He accepted both directorships from the conviction that novices should come to the stage of actual professional production with all possible accomplishments and equipment.

Mr. Robertson was born in Scotland, but was brought to America when a boy, and has spent by far the greater part of his life here. He was graduated from the Polytechnic Institute, Brooklyn, and immediately became an actor. He toured with Daniel Bandmann in Shakespeare, and at twenty years of age was chosen to play the cripple in the revival of The Two Orphans at the Fifth Avenue Theatre, New York, with Kate Claxton and a star cast. After a trip abroad he was with Dion Boucicault in this country in Emmett and the Jilt. For ten years he played in England with John Hare and others, and then returned to America with his own company in The Iron Mask and other dramas. During his comparatively short residence in Chicago Mr. Robertson has developed remarkable qualities as a teacher as well as actor, besides winning a place as a leading spirit in the defence of dramatic art and the maintenance of high standards in the profession.

THEATRICAL MANAGER BANKRUPT.

Pierce Kingsley, theatrical manager, of 1380 Broadway, has filed a petition in bankruptcy, with liabilities of $3,022 and assets of $100, consisting of a half interest in the play Deserted at the Altar. Among the creditors are the following actors and actresses: Jewel Darrell, $182; Richard R. Fisher, $167; Edna Wallace Hopper, $50; Anna C. Turner, $70, and Neil Barret, $60.

IN OTHER CITIES

DETROIT.

The most important event of the theatrical season here was the appearance for one evening of Bernhardt at Light Guard Armory May 28 in scenes from four of her masterpieces, Frou Frou, Hamlet, Camille, and L'Aiglon. At any time the visit of so great an artiste would naturally incite much interest, but especially on this her last to this city. The only regrettable feature was that there was no more suitable place than the Armory, which is ill suited to theatrical purposes on account of its out of the way location and poor accommodations, another proof of how badly Detroit needs her much desired music hall, so that followers of the histrionic art who play for the sake of art alone will not be forced through the machinations of the theatrical trust to suffer such inconveniences as they must have experienced on the present occasion.

Ben Greet and his English players will give a series of four performances in the open air 11 and 12 in the grove adjoining the residence of Mrs. Henry Stephens, Woodward and Antoinette avenues. Four of Shakespeare's comedies will be given, A Midsummer Night's Dream, The Tempest, As You Like It, and Twelfth Night, under the personal direction of Mr. Greet and the patronage of the College Club.

Miss Hobbs was offered at the Lyceum Theatre 28-2 by the Vaughan Glaser players, and it proved very popular. There is no question that comedy is what the Lyceum patrons want, and if Mr. Glaser is wise he will see to it that they receive a generous sprinkling of this form of entertainment during his engagement here. It was splendidly acted and attractively dressed; in fact, never has the stock co. been seen to better advantage. Lizzie Hudson Collier, who has been seen at this theatre before in the same attraction, won many new admirers by her charming interpretation of the title-role. Mr. Glaser was more than ordinarily pleasing as Wolff Klingenearl; F. E. Camp acquitted himself well, as indeed he usually does, as Percival Klingseal; Emilie Melville endeared herself to all as Susan Abbey; Helen Mar Wilcox as Laura Pierpont was dainty and winsome; Nina Tessa, Frederick Forrester, James Hester, and Duncan Harris all contributed worthy support. When We Were Twenty-one, attraction for week 2-9, was a happy selection, in that there are few better known or more popular plays; likewise it shows the stock co. at their best. The scenery is especially pretty, much attention having been given to this feature of the performance, which, added to the gorgeous dresses of the ladies, gave the production quite a pretentious air. The cast has been augmented for the occasion by several members of Mr. Glaser's co. now playing at Columbus, Ohio. Mr. Glaser finds in the role of Richard Carewe a very congenial one. James Hester, Frank Camp, and Theodore Johnston made three jolly bachelors. Lizzie Hudson Collier made a delightful Phyllis, while Helen Mar Wilcox was a striking picture as Firefly. W. J. Dening was the Imp, and well he fulfilled his part. E. Burt Wesner, a new face in the co., was Hughie Belmont. Frederick Forrester was David Hirsch, Duncan Harris, Miss Melville, Laura Pierpont, Nina Tessa, Madeline Lewis, Helen Torrey, Isabel Goodwin, Florence Tascott, I. R. Baughman, Earle Sterling, and J. R. Wilson were also prominent in the cast. Thelma is announced for week commencing 9.

When the World Sleeps was the startler that occupied the attention of the Whitney regulars at that theatre week of 27-2. It was its first visit here, and under the protecting wing of the Mittenthal Brothers was given a fitting production. It is an exciting play, with the usual amount of villainy and virtue. Much of the comedy is caused by the antics of Croonie Ray and an Irish woman. The big scene shows a mill in process of burning, where the daring rescue of the heroine takes place. Altogether, it is as good and no worse than the average Whitney offering, and it was largely patronized. Edward McKim, A. J. Pickens, A. V. Johnson, Richard Earle, James Vincent, Charles Wirth, Margaret Bower, Louise Gilchreest, Edna Marshall, Sarah Ward, and Rose Hodgman are the principals in a more than usually strong cast. The Holden Brothers' Stock co. open a Summer engagement at this house, presenting Nobody's Claim for week 3-9, a memory of other days, but doubtless very popular, to judge from the tumultuous crowds that received it. The co. is a capable one, but the production could be vastly improved upon as regards scenery and dress. Dolly Davis as Madge is, of course, the centre of attraction, and she is well suited to the part. Richardson Cotton was the hero. Ward Devereaux; Robert Foster cleverly doubled the roles of Jagon and the Irishman, R. J. Ravenscroft Calademus, Lulu May Touhy, Jane Hampton, Franklin George, and Joe Galt are other principals in the co. A Montana Outlaw is next booking here.

A. FRANCIS.

KANSAS CITY.

Only one of the downtown theatres remains open, the Auditorium, where the Woodward Stock co. is holding forth, being the sole survivor of the season of 1905-1906. In the Palace of the King was the offering for the second week beginning 3, and in spite of some rather warm weather good crowds were in attendance. In no play yet presented has the co. appeared to such excellent advantage, the many strong parts in the play being most acceptably filled. Eva Lang as Dona Dolores scored a decided hit, winning numerous recalls after each act. Scarcely less enthusiastic was the applause accorded Albert Morrison, whose Don Juan was an excellent piece of work. George Farren as the King, and John Davies as the father of Dolores, also deserve special praise. Rose Curry, Will Davis, Harry Long, and John Todd carried other principal roles to success. The production was well staged and costumed. The Little Minister 10-16.

The Gillins closed its season 2 with a double bill, consisting of Dora Thorne and An Arizona Romance, playing to two big houses. The first named play had been the attraction for the preceding week, and as an extra attraction the one-act playlet above mentioned was added. Both pieces were well received, and proved a fitting end to a most successful season at Manager Brigham's house. The theatre will reopen about Aug. 1.

Ellery's Royal Italian Band opened their third week at Electric Park 3 to ever increasing crowds, as the weather is more moderate daily and is more conducive to park going. The Ellery Band, always popular here, is establishing itself more firmly than ever with Kansas City music lovers, and the engagement will doubtless be a memorable one for all interested in this form of entertainment. The alligator farm continue to be a source of much attention, and deservedly so, as the visitor is well repaid by a visit to this concession. As an additional free attraction Manager Benjamin secured Reckless Russell, who does a dash down an incline on a bicycle and a high dive into a tank of water for two performances daily. The many park amusements continue to be well patronized.

The Royal Hungarian Band began its second week at Forest Park 3, to one of the biggest crowds of the season, being quite enthusiastically received. A feature of the concerts were solos by Peter Schwartz on the cornet, which won much applause. Mlle. De Sarema's trained animals were the free open air attraction of the week, drawing large crowds. The Johnstown Flood, a mechanical reproduction of that great disaster, proved a big drawing card also.

It is estimated that close to 35,000 people visited Fairmount Park 3, and business promises to be excellent throughout the week. A new musical comedy in the theatre, entitled Hotel Whirligig, came in for a large share of attention, and won much applause. Fred Kennedy, Charles Kellner, Charles Stewart, Ed Rusoree, and a chorus of more than ordinary attractiveness carried the piece to success. A balloon ascension by the Coleman Brothers was the big free attraction.

Will A. Wisch, press agent for the Orpheum Theatre, is spending the Summer months serving in a like capacity for Forest Park's many amusements.

Nat C. Goodwin will appear at the Willis Wood for a half week's engagement 7-9, presenting The Genius for three performances, and When We Were Twenty-one as a closing offering. Harry Tallman and Ted Allen, treasurer and assistant at the above theatre, are off on their vacations, the box-office being occupied by Frank L. Woodward and O. H. Buckley during the supplementary season.

C. A. Hecker is acting as treasurer at the Auditorium during the Woodward Stock co.'s engagment at that house. Mr. Hecker has been connected at the Boyd Theatre, at Omaha, in a like capacity during the past season, and has also served at the Willis Wood Theatre here in former years.

D. KEEDY CAMPBELL.

LOUISVILLE.

Erlinger and his Band are supplying the patrons of Fontaine Ferry Park week beginning 3 with well-selected programmes of classical and popular numbers.

The Hungarian Band continues to give satisfaction at River View Park.

The spectacle Feast and Furies come to Jockey Club Park 11-16, heralded by circuslike announcements. It is a seasonable open air attraction and should do well, as Jockey Club Park is popular.

The Robinson Amusement Company will appear here week 13, when the city will be crowded with visitors, it being Home Coming Week for Kentuckians.

Automobile races at Douglas Park will begin 9. They will be participated in by Will Mulr, Paul Kaiser, C. A. Coey, Barney Oldfield and other prominent automobilists. There is a distinct interest evidenced in this coming attraction.

Work is progressing rapidly on the New Auditorium, in which Jas. B. Camp is largely interested, and on the new theatre, the Mary Anderson, which is later erected for the Independents, and of which Col. Matt J. Winn will be manager.

Chas. Foster, who is widely known among the visiting professional people, is making a distinct feature of his sporting page of the Louisville "Times." He formerly used the signature "Botsef" to his articles, but they now appear over his own name.

Herbert and Willing, the vaudeville team, are visiting their home people here. In private life, these talented boys are Herbert Nadal and Charles Willingherst.

Horace McCrocklin, business-manager of the Buckingham and general business representative for the Whallen Brothers in their various enterprises, is preparing for a brief vacation, to be sent in the Far West. He will start upon the return of the Messrs. Whallen from New York, where they now are upon business connected with the Empire circuit of vaudeville houses.

Concerning the agitation of Sunday closing in this city, the lid was on tight here the 3 at all of the places, except Riverview Park; the proprietor of that resort being a Hebrew, and maintaining that he had observed the Sabbath his religion had prescribed, opened wide his place and had an immense crowd in attendance. Sacred concert was given at Fontaine Ferry Park, which attracted a very large crowd and which was thoroughly enjoyed.

CHARLES D. CLARKE.

SALT LAKE CITY.

I have just returned from San Francisco, where I went to see the effects of the great earthquake and fire. I can never tell the readers of THE MIRROR what an immense area of this once great city was lost. All the descriptions you have read have you to marvel at its vastness when you stand within the ruins. To be sure, there is a large city yet remaining, but it is said that two hundred thousand people have left the city. In all the great city not one theatre was left, and the only thing now on tap is the Orpheum co., who are playing in the free-and-easy theatre at the Chutes. Valerie Bergere and co. were playing a one-act garbled version of Carmen; all the acts were very good. At home there has been a lull in theatrical circles, but now all the Summer stock cos. are in full blast. Manager Gutney has two attractions to look out for. One is the Casino Park Open Air Theatre (formerly Utahna Park), the other is the Lyric. At the Casino Zinn's Merrymakers are giving some really good light operas. The Mascot was on last week.

At the Lyric a good stock co. is presenting An American Girl. (How The Mascot brings memories of Alice Neilsen's start in Salt Lake at the old Wonderland Theatre.)

At the Orpheum the Summer Stock co. is presenting The Charity Ball.

At the Grand the Ethel Tucker Stock co. is presenting The Great Poison Mystery.

The Salt Palace Opera co. will be ready for work the coming week.

The Lagoon pleasure resort opened on Decoration Day. A scenic railway and chutes have been added since last season.

Calder's Park will open during the coming week. This place has been beautifully remodeled, and will be conducted as a first-class resort where no liquors will be sold. It is decorated on the Japanese tea garden order, and will be popular.

Saltair Beach bathing resort opened the season on Decoration Day, and will run fifteen trains daily from the city. The water in the great lake is now on the rise.

All the stock cos. seem to be doing good business. There was not a poor house at any one of them.

C. R. JOHNSON.

INDIANAPOLIS.

Mrs. Dane's Defense, the strongest and best play put on by the Rebecca Warren Stock co. at the Park May 31-2, was enjoyed by two large audiences the opening day. Miss Warren's conception and acting of the difficult role of Mrs. Dane proved her an actress of ability, and surpassed anything she has done here except, perhaps, her Jess of last season. It was a distinct triumph for this popular actress, who has won a high place among the theatregoers here. Fred Montague was forceful and convincing as Sir Daniel. The other characters were acted fairly well. The Charity Ball followed 4-6. Although seen here many times, this charming play, so full of heart interest, delighted large houses. Miss Warren again played Ann Cruger with a charm that was lovable and irresistable. Fred Montague was manly and dignified, giving an excellent performance of John Van Buren. Frank Denithorn, who has been unfortunately cast in many of the productions of the co., had his first opportunity as Dick Van Buren, and his splendid portrayal proved him an actor of much merit. A small part cleverly acted was that of the Organist, played by Charles Boutou. East Lynne 7-9. Sowing the Wind 11-13.

A heavy rainstorm interfered with the programme at Fair Bank 4, and Grace Van Studdiford, who was to open her week's engagement, did not appear. The following night an enthusiastic audience welcomed the Indiana singer, who was in excellent voice, and was obliged to respond to many encores.

The management of Wonderland Park will contribute 50 per cent. of the entrance fees at the Park on the night 2 to the Star's Summer Mission Fund for the relief of sick children during the Summer months.

W. H. Labb, head of the Construction Co. that built White City, at Broad Ripple, and who has been acting as manager of the resort since its opening, has resigned as manager, and M. B. Dawson, of Broad Ripple, has been appointed to succeed him.

Two performances of the Forepaugh-Sells' Show will be given with the usual street parade 11.

Opal Purcell, who was in The Rollicking Girl co., has returned to her home here for the Summer. Miss Purcell expects to go into vaudeville the coming season.

PEARL KIRKWOOD.

PROVIDENCE.

At Keith's, 4-9, the Albee Stock co. made things hum with a production of The Gay Parisians. The piece is laughable from start to finish, and was very well played. Tom Wise might easily be called the star of the week, as he shone brightly as Joseph Pinglet. William Ingersoll, Jane Wheatley, Frank Losee, and Helen Reimer were well cast, and the piece was finely staged. Large houses. When We Were Twenty-one 11-16.

East Lynne was presented at the Empire 4-9 by Kathryn Purnell and the Empire Stock co. Vaudeville between the acts, which became very popular last season, was introduced during the week. Good houses. The Belle of Richmond 11-13.

The Shubert was reopened 4-6, when Mrs. Leslie Carter appeared in Zaza. A large house attended the opening performance.

Bernhardt will give her farewell to Providence at a special matinee at the Shubert 11, presenting the second act L'Aiglon, third act Frou Frou, second act Hamlet, and third act Camille.

Berton Churchill, formerly of the Pawtucket Albee Stock co., has been engaged to play David Hirsch in the Albee co.'s presentation of When We Were Twenty-one at Keith's 11-16.

William Ingersoll, leading man of the Albee Stock co., has leased a house here for the Summer where he and Mrs. Ingersoll will entertain on Sunday evenings. The house which Mr. Ingersoll has leased has been occupied by the two previous leading men of the Albee Stock co.

James Kennedy, the popular comedian of the Empire Stock co., will make his first appearance with this season's co. in The Belle of Richmond.

Friends of Lenora Kirwin gave her a testimonial at the Providence Opera House 5, which was well attended. The entertainment was given by well-known people, among whom were Tom Wise, Iola Dodge, and Daniel Bagnell, Louise Semper, the Providence Opera House Orchestra, Brown University Quartette, Mrs. Claude Sharp, George Spink, Isabelle Ahearn, the Lyric Trio, Francis Byrne, Mrs. Louise Arnold Kenyon, the Bingville Minstrels, and Miss Kirwin.

HOWARD C. RIPLEY.

MILWAUKEE.

What Happened to Jones was presented by the Baker-Brown Stock co. at the Davidson 4, before an immense and enthusiastic audience. Albert Brown as Jones was a splendid antidote for the blues, and he kept the audience continually in roars of laughter from start to finish; secondly comes Riley Chamberlin, who had a part that fitted him like a glove, and as Ebenezer Goodby his performance was worth twice the price of admission; Edith Evelyn as Cissy was irresistibly charming; Grace Mae Lamkin made a pronounced hit as the Swedish Servant Girl; James Durkin had nothing to do but look handsome; Blanche Crozier was charming as Marjorie; May Louise Aigen's make-up was a work of art, and her delineation of the ancient spinster was beyond criticism. Excellent work was done by Lee Baker as the real Bishop of Ballarat; Reginald Perry gave a true to life portrayal of the Indian; Colin Campbell was very good in a small part, and words of praise are due to Anita Anderson and Al. Lecuin for their good work. Aside from the excellent performances, Ward Baker's violin solos are enjoyed by Davidson patrons. Mr. Baker possesses a golden tone, and it is a genuine pleasure to listen to such a master of the beautiful instrument. Out of the Fold 11-17.

When Knighthood Was in Flower is a splendid offering at the Bijou for the week of 3. Virginia Drew Trescott as Mary Tudor was charming, playing her comedy scenes with grace and ease, and bringing the necessary dramatic ability to the role; John J. Farrell made an excellent and handsome Charles Brandon; the scenery and costumes were gorgeous, and the co. is by far the best that has played at the Bijou this season. James Kyrle MacCurdy, one of the most popular members of the past Thanhauser co., will be seen at the Bijou next week in his play, The Old Clothes Man.

Wonderland is drawing immense audiences. Manager W. Laling spares no expense in the way of amusements for his patrons.

CLAUDE L. N. NORRIE.

CLEVELAND.

The R. C. Herz Stock co. opened with a rush at the Euclid Avenue Opera House 4, and the business has kept up all week, which augurs well for the engagement. The Dictator was the initial production, and proved a popular selection, giving both Mr. Herz and his leading woman, Mary Boland, congenial roles; the rest of the co. were seen to advantage. An American Citizen 11-16.

The Hartford Stock co. will present The Ironmaster at the Lyceum Theatre 11-16, after which they will be seen at Keith's in short sketches, commencing 28.

The co. at the Colleum Theatre presented A Temperance Town 4-9, and for the third bill will give an old favorite, A Trip to Chinatown, 11-16.

The William Furnum co. made its bow to the patrons of the Euclid Avenue Garden Theatre 4 in Ingomar, and immediately won favor. It was really greeting old friends, as the co. is practically the same as was in stock at the Empire Theatre, including Charles Mackay. Marshall Farnum, Olive White, and Albert Smith. Jane Oaker, the leading lady, made good at once in the pleasing role of Parthenia, and William Farnum was seen at his best in the difficult role of the barbarian chief; the rest of the cast was well taken care of. Pygmalion and Galatea 11-13.

Liberati's Band will be at Luna Park another week 11-16.

Percy Williams has resigned as stage director of the Colliseum Theatre, and was succeeded by Max Freeman, who took charge 4.

The beauty contest between the cashiers of Luna Park and five ladies of H. D. Kline's Stock co. at the Euclid Avenue Opera House, on which Elwood Salsbury and Harry Kline wagered $100, has not yet been decided.

Max Faetherhauer is a busy man nowadays, watching the growth of his Hippodrome and keeping his Euclid Avenue Garden Theatre going.

WILLIAM CRASTON.

NEWARK.

The local Summer amusement resorts are in full swing once more, with a varied list of attractions. The Aborn Opera co. rendered The Pirates of Penzance at Olympic Park 4-9 to good sized audiences. Grace Orr Myers, who sang the principal soprano roles last Summer, returned to the cast of the co. and was warmly welcomed. She was in good voice, and the numerous dainty melodies that fall to the role of Mabel gave her excellent opportunity of displaying it to advantage. The singing of the opera was very satisfactory to the large audience. Joseph W. Smith sang the tenor role of Frederic. Robert Lett was comical as the Sergeant of Police, and his several amusing numbers with the chorus of policemen were capitally rendered. Marion Chester sang the contralto role of Ruth, the piratical maid-of-all-work. She greatly pleased. Others of the principals were Gus Vaughn as the Pirate Chief, Frank Wooley as Major-General Stanley, William Laughram, Madeline Cook, Lillian Lloyeat, and Pleasie Foreman. There was a commendable care and earnestness evident in the work of all the co. Week 11-16 Said Pasha.

The attractions at Electric Park drew big crowds to that place 4-9. The big outdoor spectacle, The Eruption of Mount Vesuvius, has proved one of the greatest sensations ever seen in this city. Manager A. C. Dunlap, who designed the entire exhibit, and his staff of capable assistants, have been the recipients of many congratulations all week. It is given out that there were more than 18,000 paid admissions to Electric Park on Memorial afternoon and evening.

The attendance at Hillside Park has been very gratifying to the management of that resort. The highly entertaining exhibition by Olive Swan's Wild West and Equestrian co. is drawing well. It is announced that the co. will perform for a few more weeks, with a change in programme each week.

JOSEPH E. HARRISON.

DENVER.

The Bellows Stock co. opened its second week at Elitch's 3 with an excellent presentation of The Other Girl. It served to introduce several new members of the co., who did not appear last week in Cousin Kate, J. H. Gilmour, Geoffrey Stein, Douglas Fairbanks, Julia Blanc, Mabel Pennock, and Frederick Pauling, and thoroughly satisfying was the work of each of these clever players. Edward Mackey gave a finished portrayal of Dr. Bradford. Probably the hit of the performance was made by George Boniface, Jr., as Kid Garvie. Miss Buckley was charming as Estelle.

Margaret Fealy's School of Acting gave a delightful performance at the Broadway 1. A decidedly clever one-act sketch, The Porch Climber, written by Mr. Rogers, Dramatic editor of the "Republican," was well presented. It was followed by The Magistrate, in which the young people showed much ability.

Fischer's Stock co. is proving a popular attraction at the Empire. Among the favorites are Rube Welch, Kate Coyle, Louis Worth, and Mae Beatrice.

Henrietta Crosman opens a week's engagement at the Broadway 4, to be followed by Nat Goodwin in The Genius.

Midnight in Chinatown is the offering of the Curtis Theatre Stock co. 3-9. Walter H. Newman, Stella Wimmer, Dorothy Brokate, and Leonard Hollister are popular members of the co.

Much interest is being manifested in the opening of the theatre at Manhattan Beach 9, when the Augustin Daly Musical Comedy co. will appear in The Country Girl. The principals of the co. are Adele Rafter, Algie Bowen, Eleanore Dorel, Jessie Bradbury, Helena Byrne, Viola Kellogg, Gladys Fisher, Sam Collins, Harold Crane, Haydn Mostyn, Harold Bizard, Arthur Hare, George McDougal, Adam Dockray, George Moore, Paul Panzer, and Fred Dyon.

MARY ALKIRE BELL.

LOS ANGELES.

A capital production of Rip Van Winkle was given at Belasco's May 28-3, with George W. Barnum in the role of Rip, a part he was perfectly at home in, and his characterization was most pleasing to his many admirers. The play was given an elaborate staging, and drew splendid houses all the week. Next week will be the comedy, Jane, with Juliet Crosby as Jane.

At the Burbank 27-2 Mizpah was revived, and given a much more elaborate production than previously. The play is a good drawing card, and packed the house nightly. The Girl I Left Behind Me 3-9.

The Hotchkiss did an S. R. O. business 28-3, with Kolb and Dill in the funny burlesque, I. O. U. A chorus of about forty sprightly and good looking girls was one of the features, and after a bit more careful drilling, will lend splendid aid to the comedians. Kolb and Dill are not new here, but are great favorites.

Lured from Home was the attraction at the Grand Opera House 27-2. A melodrama full of excitement and well played by the Ulrich Stock co. Melodrama has a strong fascination for the Grand's steady patrons, and they seem never to tire. Next week, Lost in a Big City.

At the Mason 1 Ellen Beach Yaw, assisted by Senor Ricardo Ruiz, violinist, was heard in concert by an enthusiastically admiring audience of 2,000 people. It was an ovation accorded Miss Yaw, and well she deserved it, for our California nightingale has won the honor and distinction of being classed with the world's greatest singers. Her manager for the occasion, Leo Behymer, announces a second concert 7.

Burlesque seems to have taken hold once more, and the people are crazy for it, consequently the Mason will open its twelve weeks' season with Rice and Cady in the lead 4.

DON W. CARLTON.

MINNEAPOLIS.

The Ferris Stock co., with Florence Stone, inaugurated their season at the Metropolitan with a sumptuous production of The Great Ruby that drew large business. The co. is a large and complete one, and includes Lewis S. Stone, A. Byron Beasley, W. H. Murdock, Harrington Reynolds, Leslie Morosco, Charles C. Burnham, Charles Balsar, Wallace D. Shaw, Wilson Hummel, John Junnir, Warren A. Rogers, D. Malowe, Harold Castle, R. T. Howe, Ahern Earl, Francis Harrison, Frank Moulhan, Lelia Shaw, Blanche Douglass, Carrie Clark Ward, Jane Elton, Anna Heritage, Hazel Buckman, Maud Lambert, Genevieve Urquhart, and Pearl Fowler. The play made a distinct hit, and will be followed by An American Citizen, with Dick Ferris in the cast.

My Wife's Family drew fair business at the Bijou week 3, being presented by a capable co. Ed E. Perry and Frank Appleton were featured as Doc Knot and Jack Gay, respectively. They received good support. Specialties were contributed by Hawthorne and Raymond, Mitchell and Ward, Mabel Hawthorne, Charles Mitchell, and Ruby Raymond. As Told in the Hills week 10.

A Stranger in a Strange Land served to show the Ralph Stuart co. in a most favorable light week 3 at the Lyceum. Business was good. The co. was well cast, and gave a good performance of the well-known farce. Interest centered around Nettie Douglass, the new leading woman, and, judging from her reception, she will prove a great favorite with Lyceum audiences. Monte Cristo week 10.

Charles Lindholm returned to the city, and has rejoined the Ralph Stuart co.

CHARLES M. LANE.

MONTREAL.

Things theatrical are becoming pretty dull. His Majesty's and the Academy closed their doors last week, and this week sees the closing of the Royal, the Bijou, and the National. The Nouvautes closed some weeks ago. The regular season closes at the Francais shortly, but a stock co. will open for the Summer immediately after. 4-9 at the Francais Jane Dore presented A Mad Love, a modernized version of Lady Audley's Secret, to fair houses. The co. gave satisfaction. 11-16 His Brother's Crime.

The Bowery Girls give a satisfactory burlesque and vaudeville show at the Royal.

At the National the closing week is devoted to the presentation of La Martyre, the performances for the whole week being for the benefit of the employes of the theatre—artists, musicians, stage hands, etc. The presentation is a very excellent one. Madames Dericourt, Vehry, Beaufort, and Marsol appear to advantage in the leading female roles. M. Paul Caseneuve scores in the comedy part of Ely Drake, and J. P. Filion is also to be credited with a strong performance. A number of specialties are given between the acts. That of Madame and Monsieur Soulier, a song and dance change act, is worthy of special mention.

The new Dominion Park opened 2, and the attendance 2 and 3 was something enormous. Duss' Band was the chief attraction. The Park is beautifully lighted, and the side shows are numerous and good.

Riverside and Sohmer parks both continue to do good business.

W. A. TREMAYNE.

SEATTLE.

The San Francisco Opera co. for their second week's bill at the Grand Opera House staged The Strollers in a very capable manner. Teddy Webb and Alda Hemmie headed the cast as the strollers, and Charles Bates, Aimee Leicester and Bert Bradley scored in supporting parts. The chorus and production satisfied, and the audiences were large. The Wedding Day 3-9.

The Nightingale 10-16. Such pretentious productions as The Princess Chic, A Chinese Honeymoon, and Robin Hood are said to be under consideration.

The Pringle co. finished their season at the Seattle with Across the Sea 27-29 to fair business. A Message from Mars drew large audiences to the Seattle 31-2, and pleased everybody. David Proctor scored an emphatic personal success, and the supporting co. was a capable one. Mack Swain co. in The Belle of Richmond 3-9. Royal Hawaiian Band 10-12. Mack Swain co. in The World 13-16.

The Aylesworth co. at the Third Avenue pleased large audiences with a new thriller here, Caught in the Web, 29-2. Grace Aylesworth, Tedd Brackett, and Frederick Clarke were seen in the principal parts. Slaves of the Orient 3-9. Midnight in Chinatown 10-16.

RODNEY D. WHITE.

BUFFALO.

Jessie Bonstelle and her clever associates presented The Prinky Mrs. Johnson at the Star week 4 to very fine business.

Over at the Lyceum the players gave a melodrama, Hearts of Gold, week 4, and William Bonelli, Carolyn MacLean, and the rest of the good co. sustained the different parts creditably, but the honors of the performance easily belonged to Ellenore Carroll, one of the best character women ever seen here.

The Academy closed 9, with The Factory Girl to large houses.

James Purvis, of Buster Brown co., closes a season of forty-one weeks 9, and has signed for next season with the same attraction.

Robert Hilliard delighted the patrons of Shea's week 4, offering As Ye Sow.

P. T. O'CONNOR.

PORTLAND, ORE.

The Baker Theatre co. for its third week of stock at the Baker Theatre May 27-2 presented Hands Across the Sea, drawing crowded houses the entire week. Beginning 3 The Eternal City will be the attraction.

Following is a complete roster of the Baker Theatre co.: Lillian Lawrence, leading woman; Edgar Baume, leading man; Donald Bowles, John Salapolis, Howard Russell, Frederick Esselton, William Dills, H. D. Byers, Burt L. King, William Harris, Harry MacAuliffe, Margarette Neville, Mrs. H. D. Byers

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Jewel Terry, Ethel Gray Terry, William Harvey, and Frank Sheldon.

The Royal Hawaiian Band will come to the Baltic for two performances S. S.

Too Many Friends was the bill presented 22-4 by the Star Stock co. at the Star Theatre.

JOHN P. LOGAN.

SPRINGFIELD, MASS.

Bernhardt played Camille in a tent on Friday evening, 8, in a field near the North End Bridge at Springfield, Mass., the only city in the East that the great French artist appeared under canvas. The event was unique in the theatrical annals of western Massachusetts, and nearly 2,500 people flocked to see her. The conditions were not ideal, the same set of scenery was used for all the acts, one of the centre poles stood in front of the centre of the stage, and the toot of automobile horns and the clang and rumble of trolley cars were audible at intervals from the street nearby, but the audience felt fully rewarded. When it is considered that the bulk of the audience couldn't understand the language, and some of them could barely hear, just watch her face, the tremendous attraction of the artist under adverse conditions may be realized. George A. Whitney, of Springfield, who managed the engagement, had the satisfaction of a small margin on the expenses of his enterprise, which were very large, the tent and field costing over $1,000, and the advertising being heavy, while the Bernhardt guarantee was $1,600 for the evening in Springfield and the same for the matinee in Hartford at Foot Guard Armory, which he also directed.

The injunction sought by the Poli Stock co., of Springfield, to prevent the Hunter-Bradford Players from presenting What Happened to Jones at the Court Square Theatre the week of 4 was denied by Judge Hardy at Greenfield Monday morning. The Poli people claimed a right to the play in Springfield from the Singer and Jordan Agency, while the Hunter-Bradford co. secured their exclusive privilege from Alice Kauser. Judge Hardy denied the injunction because the owners and the author of the play, who were the chief parties in interest, were not present to testify.

EDWIN DWIGHT.

COLUMBUS.

The extremely hot weather has played havoc with indoor amusements, and the parks which have suffered in attendance through the long continued inclement condition are now having their inning.

The stock co. at the Great Southern approached nearer the ideal Summer entertainment in the production of Miss Hobbs, commencing 4, than in almost any of their previous efforts, high class though they have been. It remains for breezy, dainty Miss Hobbs to set the town's tongue wagging. The play is admirably suited to both of the leading people, and in the title part Fay Courtney is exquisite. Rippling, bubbling, hot weather comedy that is as refreshing as something cool from two straws. George Allison is at his best, and reveals a complete and familiar understanding of the part. Rosalind Coghland, Robert Rogers, and Louise Macintosh contribute greatly to the success of the presentation.

Theodore Johnston, William Deming, and Florence Templeton have left for Detroit, where they jointed the Glaser Stock playing in that city.

This week is the final one for the Glaser Stock at the Southern, the various members leaving on Sunday for other Summer work.

JOSEPH RUSSELL HAGUE.

OMAHA.

The Wolfe Stock co. has opened a Summer engagement at the Krug at 10 and 25 cent prices, and during the first half of week of 3 are giving a creditable performance of Hazel Kirke. The Resurrection is the bill for last half of week.

Nat Goodwin is booked at the Boyd this Tuesday evening, 5.

The Sells-Floto Shows are booked for Omaha 7.

Germania Hall is being remodeled into a small theatre, and it will have a seating capacity of 700, and will be an Independent house.

J. R. RINGWALT.

JERSEY CITY.

Two seasons ago the Klein Brothers, who own the Bon Ton Theatre here, bought property opposite the City Hall for a theatre site. It has remained untouched until now, when Fred Klein, the theatrical man of the family, comes out with the statement that he has arrived at an understanding with Manager Frank E. Henderson, of the Academy of Music, whereby the new theatre will be built and where none but legitimate attractions will be staged. As Manager Henderson is out of town he cannot be interviewed.

WALTER C. SMITH.

CORRESPONDENCE

ALABAMA.

MOBILE.—ITEM: Work on the new Lyric Theatre at Mobile, Ala., is rapidly going ahead, and the building will soon be ready for the roof. All contracts for the furnishings, decorating, etc., have been let, and the building will be ready for the opening of the coming season. From all indications the Lyric will be one of the most complete and up-to-date houses in the South and will far surpass any house in that city.

SHEFFIELD.—HIGHLAND PARK RUSTIC THEATRE (T. C. Alley, lessee): Opened week 4 with Cinderella to packed house; pleased week's engagement.——ITEM: This playhouse has been recently remodeled and the season bids fair to be good. Manager M. S. Moses is alive to the demand for good plays and promises to furnish them.

MONTGOMERY.—ELECTRIC PARK CASINO (O. A. Neal, mgr.): Kitty Tracey May 28-2 and her wonderfully trained pony and dogs greatly pleased. Grigo Brothers, Emelia Benner, Dorsch and Russell, Phil Staats, and the cameragraph were very satisfactory. Vaudeville 4-9.

BIRMINGHAM.—BIJOU (M. L. Seamon, mgr.): Vaudeville May 28-2; good business. Little Chip and Mary Marble 4-9.——EAST LAKE CASINO: Cinderella 28-2; fair business. Vaudeville 4-9.

ARKANSAS.

LITTLE ROCK.—FORREST PARK (Charles T. Taylor, lessee and mgr.): Marinette and Sylvester, Cora Youngblood, Carson, Ball and Sargent, Helen May Butler Band, Harry Prince, and Kiralfo May 28-2 to good business. Next week: Marinette and Sylvester, Ball and Sargent, Harry Prince, Goldreath and Farrell, Flora Morire, and Mitchell's moving pictures.

CALIFORNIA.

SAN DIEGO.—ISIS (Katherine Tingley, mgr.): ITEM: The Isis Theatre was reopened May 21 under the management of Katherine Tingley. The programme was given by students of the Isis League of Art, Music, and Drama, and was very thoroughly enjoyable. The programme was as follows: Overture to Oberon, by Orchestra of Isis Conservatory; violin solo, Adagio, by Master Ret Dunn; The Violin Makers of Cremona, performed by pupils of the Raja Yoga Academy; cornet solo, Culus Ardman, by Lorin F. Wood, Jr.; The Merry Wives of Windsor, performed by children from the Raja Yoga Academy of Point Loma. Mrs. Tingley, in making the announcement regarding the Isis Theatre, said that the work will not be confined exclusively to recitals, lectures and plays, but that the theatre will be open for the public after some renovation and changes have been made. Mrs. Tingley stated that productions of the right kind will be welcomed, and that engagements will be made with first-class cos.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): Rhoades co. in The New South May 28-3; good performance; attendance large. Are You a Mason 4-10.——TH LIBERTY PLAYHOUSE (H. W. Bishop, lessee): Bishop's Players presented The Heart of Tennessee 28-3; production thoroughly satisfactory and business very good.——IDORA PARK (H. W. Bishop, lessee): Idora Opera co. in The Chimes of Normandy 28-2; fine performance to packed houses. Same bill 4-10.——ITEMS: Frank Graham, manager of the Te Liberty Playhouse, and Guy C. Smith, manager of the Novelty Theatre, leave 16 for an extended trip to the Eastern States.—J. W. Jackson, secretary to Manager Bishop, surprised his many friends by entering the state of matrimony 30.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stullard, mgr.): Georgia Harper and co. May 28-2. Plays: Camille, Niobe, Maeda, Gay Parisiana, and A Runaway Match; good troupe; Georgia Harper excellent; fair sized house.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Memorial exercises May 30. Agnews' moving pictures 5.——AUDITORIUM (J. B. Boyer, mgr.): Elks' Ball 30.

LA JUNTA.—THEATRE (Pat C. King, mgr.): Curtis' Musical Comedy co. 2 pleased good business.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): The fourth week 4-9 of the highly successful engagement of the Hunter-Bradford Players in stock repertoire saw them in a revival of Trilby, which they presented in a creditable and artistic manner; Orme Caldara distinguished himself in an entirely new character (to him), playing the part of Svengali and displaying his versatility in make-up, gestures and delivery of lines, which augurs much for the future of this talented young actor; Julia Dean was an effective Trilby and, as usual, displayed evidence of art and careful study; Clarence Handyside as Taffy was buoyant, magnetic and sparkling; John Findlay was a most amusing Zouzou and made much of the character; John Thorne was the blunt "hot Scotch" Laird to perfection; Robert Ober handled Little Billee with proper seriousness and fervor; Arthur Hoyt, in addition to the arduous duties of stage-manager, was much in evidence as Gecko and was a good second to Svengali; Walter Hitchcock, with fine stage presence and voice, made the most of Dodo; Eva Vincent handled well the hard lines of Madame Vinard; T. M. Hunter was the ideal pompous and harsh parson, and Katharyn Morse portrayed Mrs. Bagot with becoming aristocracy and dignity; Eugenie Fleury, who has been with many successes (who is Summering at her home here), as Angele acted and looked well; this is her first appearance with this co. and her capabilities will insure her more important characters if she decides to continue with the organization; Evelyn Wiedling,—of this city, also made a good impression as Honori; the attendance at every performance was very large and applause frequent and hearty, every act calling for several calls. Next week, The Amazons.——POLI'S (S. Z. Poli, prop.: Louis Kilby, mgr.): The popular Charity Ball pleased the patrons of this house 4-9 as evinced by the large attendance; the co. was well cast: Campbell Stratton and Margaret Pitt were both seen to good advantage, the leading characters receiving close attention and much applause for their well balanced renditions; J. D. Whitman in heavies, Merton Strock, Gay Rhea, T. H. Owen, and Leita Russell were prominent in the cast; the play was elaborately mounted. Sherlock Holmes next week.——ITEMS: The studio scene in Trilby at Parson's was particularly realistic, as it was made up mostly of "props" from the studio of and under the direction of Charles Noel Fleury, the celebrated and well-known artist of this city, who studied and lived for several years in Paris and is very familiar with the surroundings and atmosphere of the quartier.—The Hartford Opera House has closed its regular season and will not open, only at intervals, until next Fall.—Indications from advance sales point to a big house for Bernhardt at Foot Guard Armory 6, matinee; this hall is capable of seating a very large audience.—The "tent," therefore, will remain dark until 15, when the Barnum-Bailey show holds forth.—"Ben Bolt," which Trilby is supposed to sing in the music hall scene, was finely rendered at each performance by Alice Cary Reynolds, of the Center Church choir, who possesses a remarkably rich contralto voice.

A. DUMONT.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.: W. L. Rowland, res. mgr.): Bernhardt will play a farewell engagement here 11, offering one act from Frou Frou, Hamlet, Camille, and L'Aiglon. There is every indication of a crowded house.——LAMB CLUB: Ben Greet and his players were given a royal welcome at the Al Fresco performances of As You Like It and Twelfth Night 1; the audience was made up of the smart set and the receipts were unusually large for such a performance.——COLLEGE HALL: Le Cid was offered by the French Chef 6; the French Ambassador and Madame Jusserand were present and a large reception was given in their honor by President and Mrs. Hadley at the Art School after the play; the Alliance Francaise arranged the affair.——NEW HAVEN (G. B. Brummell, mgr.; J. H. Wilkes, asst. mgr.): Buster Brown to large gatherings 4-9; exceptionally good co.——ITEMS: Madame Bernhardt will be tendered a reception by the French Club of Yale upon her arrival 11.—Mr. and Mrs. Rowland had a party of New York friends up for the Yale-Princeton game 2.

JANE MARLIN.

BRIDGEPORT.—POLI'S (S. Z. Poli, prop.: Ernest Mitchell, res. mgr.): Poli Stock co. found Shenandoah an excellent bill for the fourth week 4-9; Gertrude Shipman was full of Southernisms, and Mr. McGill's Kerchival West was stately and dignified; in the role of an Irish Major Crollus proved an able funmaker, and Alfred Sidwell's General Buckthorn showed his versatility; neither Margaret Hagen as an ingenue nor Everett Butterfield as a Spanish hero were happily cast; Harold Chase as Lieutenant Bedloe was earnest and capable, and the Captain Edward Thornton of William Caulfield was villainous to the very core. Hazel Kirke 11-16.

W. P. HOPKINS.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Mildred Holland delightfully presented The Power Behind the Throne 2 to fair house.——ITEM: After closing for the season, the local theatre was reopened for one performance, Mildred Holland in The Power Behind the Throne. Miss Holland was always a great favorite here, but a small audience greeted her Saturday evening. Doubtless the threatening weather had something to do with the attendance. Those who went were rewarded by a production of great merit.

WATERBURY.—JACQUES' (Harry Parsons, mgr.): The Poli Stock co. are appearing in The Little Minister 4-9 to crowded houses.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Eckhardt's Ideals May 28, 29 and 30. Plays: A Fight for Honor, The Great Northwest, and Because He Loved Her; good co.; deserved better patronage. The Princess (High School) well staged and played; house packed to the doors; 1,200 people to fill 850 seats; all parents highly pleased; twenty-first commencement services Boise High School 1; distribution of diplomas by Honorable Frank Martin.——RIVERSIDE PARK (M. Christensen, mgr.): Opened 1.——ALL FOREST PARK (W. F. Lock, mgr.): Opens 3.

ILLINOIS.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Illinois Music Teachers 12-15.——AL FRESCO PARK (Vernon C. Seaver, mgr.): Innes' Band 7, 8. Features week 3-10 are Hinman's life saving dogs, Walbourn and Whitney, Dare Devil Hayden, and Lola's slide for life; business good.——STONE HILL GARDEN (Frank Grave, prop.): Stock co. week May 28-4 in Mercy's Marriage. Week 4-11, in Dixie Land; patronage excellent.——VIRGINIA BEACH (Frank Heineke, mgr.): Good business.

BELLEVILLE.—LYRIC (F. R. Hallam, mgr.): 'Prisco pictures 2, 3, matinees and nights, did well. Oscar Dane and Katherine Tabor in East Lynne 10.——ITEMS: The Lyric is the new theatre, and is a money maker; manager and people well pleased.—The commencement exercises of the Belleville High School will be held on the 22, the first time these exercises have been held in a theatre in the history of the town.

KANKAKEE.—ELECTRIC PARK (C. W. Burrill, mgr.): Laura Hulbert Stock co. May 28-2; excellent business and co. Plays: A Parisian Romance and Because She Loved. Down on the Farm 4-8. Satan's Daughter 6-8.——ITEM: The Park has been entirely remodeled and improved, and a fifteen-piece band added, giving concerts afternoon and evening.

DANVILLE.—WONDERLAND PARK (H. L. Breinig, mgr.): Anderson's Boys' Military Band, the Huttens, De Lonzo and Marceau, and North Brothers' Comedy co. 2-9.——ITEM: Manager Chatterton, of the Grand Opera House, has left for New York city to arrange for bookings.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): All That Glitters Is Not Gold 1 (local High School); crowded house; pleased. Midsummer Night's Dream 5 (local College Seniors). Season about ended; has been very successful.

ROCK ISLAND.—(Direction Chamberlain, Kindt and Co.; R. H. Taylor, res. mgr.): ITEM: Talbot's Fighting the Flames is in difficulties here and has not performed since 3.

ROCKFORD.—GRAND (George M. Sackett, mgr.): Tim Murphy in Rufus Rugg 2; failed to please small house. 'Prisco fire pictures 3; fair house.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Season closed May 30 with motion pictures of San Francisco fire to good crowd.——AUDITORIUM (Harry G. Sommers, mgr.): Season closed with the Flints (mesmerists) 28-3 to big business.——ITEMS: Harry G. Sommers, of New York, lessee of the Oliver and Auditorium of this city and a chain of houses in Northern Indiana and Southern Michigan, has been in South Bend the past week looking after his interests here and preparing for the coming season.—Ben Greet and his English players will give two open air performances at Springbrook Park here 10.—The Olympic vaudeville house here closed for the Summer season 3.—The Casino at Springbrook Park has opened for the Summer, and good vaudeville bills are given nightly.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): Season closed. De Vos co. in repertoire, booked for week June 11-16, canceled.——ITEMS: Harry G. Sommers, of New York, lessee of the Jefferson, spent several days here inspecting his property. He has been covering his circuit, which consists of the Jefferson here, Auditorium and Oliver, South Bend, Ind.; New Powers, Grand Rapids, Mich.; Bucklen, Elkhart, Ind., and Indiana and Grand, Marion, Ind.—The Winona Interurban Railway Co. has opened its Goshen-Warsaw line, connecting Warsaw, Leesburg, Milford, Nappanee and Syracuse with Goshen and adding 15,000 to the theatre drawing population here.

ALLISON.—OPERA HOUSE (G. O. Russell, Jr., mgr.): Frank Davidson's co. in Folks Up Willow Creek May 23 pleased $230.

ANGOLA.—CROXTON OPERA HOUSE (R. F. Willis, mgr.): 'Prisco disaster pictures 9.

INDIAN TERRITORY.

MUSKOGEE.—HINTON (W. M. Hinton, mgr.): North Brothers' Comedians May 28-2; well selected co., with good attractions and some good specialties.——LYRIC (Fred Scherubel, mgr.): Week 28-2, vaudeville; fair business entire week.——HYDE PARK THEATRE (Pat Lavey, mgr.): Week 28-2, first-class bill of vaudeville, which pleased fair business entire week.

IOWA.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will R. Collier, mgr.): Dill and Ward, Delphino and Hermora, the Two Rackettis, Monsieur Beaucamp, Duchess Gertrude Dudley, Fuller, Rose and co., and the kinodrome, presenting the San Francisco disaster pictures; excellent bill; pleased capacity houses all week; Gertrude Dudley scored a distinct hit and was induced to remain another week.——PEOPLE'S (Vic Hugo, mgr.): People's Stock co. in Mabel Heath; poor co. and small business.——ITEMS: Manager W. R. Collier, of Green's Opera House, has leased the Iowa City Opera House commencing Aug. 1. He leaves for New York 18 to book attractions for next season.—The Alamo, the new amusement park, will be formally opened 11.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Dark.——ITEMS: Stage-Manager M. M. Kickells, of the Metropolitan, retired from that position 1, and will be connected with a popular park resort near this city. All concede that during Mr. Kickells' two seasons with this house the stage has been in the best hands in its history.—The Commercial Club at Dubuque has arranged for a carnival in that city 11-16, and the talent will be furnished by the Cosmopolitan Shows and Wild West.

FRANK E. FOSTER.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Local hypnotic entertainment 2; light house; good performance. William A. Quaye lectures at High School Commencement 6.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): 'Prisco moving pictures 1 drew two good houses.

DECORAH.—GRAND (Wester and Bear, mgrs.): High School Entertainment May 20, 21. Season closed.

KANSAS.

TOPEKA.—NOVELTY (H. Hagen, mgr.): Closed 2 for season.——STAR (H. C. Lewis, mgr.): Fair business; attractions fair.——AIR DOME PARK (Crawford and Kane, mgrs.): Light business; mediocre performance.——ITEM: Attractions under canvas, under direction of H. Rucker, is doing big business; change of programme and crowded tent each night.—The Vinewood Park Theatre will open 10; opening matinee will be Leah, the Jewess; the organization will be headed by Lorraine Buchanan.

DAVID J. AUGUST.

LEAVENWORTH.—SUMMER THEATRE (Maurice and Charles Cunningham, mgrs.): One of the season's best bills this week of 3, including Tobie Stark, Frank Voorz, Harvey and Doan, Clarence Haulett, the Two Wrents, and the Summerscope; business excellent.

FORT SCOTT.—FERN LAKE PARK (Hafer and Love, mgrs.): The Whytes Dramatic co. drew very good business week ending 2; they continue for two weeks longer. Crawford's Comedians (under canvas) week May 28 to fair business.

COLUMBUS.—McGHEE'S (W. R. McGhee, mgr.): K. of P. Minstrels (local) 5; good performance and business.——ITEM: Keotch and Sparks Carnival co. had poor business May 28-2 on account of rain.

KENTUCKY.

LEXINGTON.—ITEMS: Bernhardt presented Camille May 30 at the Auditorium in Woodland Park to $2,700 house, playing under management of the Lex Street Railway Co.—The initial performance of Peast and Parlor was given 31-2 to capacity; is new and unique in the amusement line and made great hit; requires 400 people to put on; Edwin T. Ziegler, of the Columbia, Cincinnati, has personal control, and Harold A. Bushee is general manager; is very expensive attraction and its financial success is a doubtful one.

LOUISIANA.

SHREVEPORT.—PARK THEATRE (Ehrlich Brothers and Coleman, mgrs.): Woods Sisters May 27-2. Plays: In Marriage a Failure, The Cheerful Liar, London Lights, Behind the Scenes, The Girl from Illinois, and The Golden West; good co. and attendance. Rentfrow's Jolly Pathfinders 3-15.

MAINE.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): When Women Love May 28 pleased fair sized audience. Rinaldo's Next (local) 29; S. R. O.; good performance. Convict's Daughter 28; co. good; small house. Nance O'Neil in Plays of St. John; excellent performance, to large house. Weary Willie Walker (matinee and night) 30 pleased two good sized audiences. Dora Thorne 31; fair co. and business. William Lawrence in The Hand of Man (return) 1 pleased small house. Down East (local) 2; large houses; good performance. Season closed.——ITEM: Admiral Evans and his fleet are expected here on 20, to remain until Aug. 15. If so, Manager Crockett will open the Farwell 25 with vaudeville for a Summer season of seven weeks. The North Atlantic fleet consists of about eight thousand men.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Hand of Man May 29 by a good co. well pleased a fair sized audience. The Convict's Daughter 2 to good patronage and satisfaction. Roselle Knott in When Knighthood Was in Flower 4, supported by an excellent co., highly pleased a large audience. This closed the season at the Opera House, which has been very successful; there are to be additions and improvements made in the house before the reopening, about the last of August.——OLDTOWN, CITY HALL THEATRE (E. J. Jordan, mgr.): Ed R. Salter co. 21 pleased a good audience. Harcourt Comedy co. 11-16.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Herbert M. Heath May 30; excellent, to packed house. Bowdoin College Dramatic Club in The Rivals (return) 7.——ITEM: Al. F. Wheeler's New Model Shows are billed to appear here 12.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Utah 2; good business. Charles K. Harris and the Harcourt Comedy co. 7-9. Keystone Dramatic co. will open a five nights' engagement 11.

MARYLAND.

FREDERICK CITY.—OPERA HOUSE (F. T. Rhodes, mgr.): Motion Picture co. May 28-30 played to very light business. The Clansman 2; closed season here to very large and delighted audience. Gentry Dog and Pony Show 12.——ITEM: Frank B. Rhodes and wife and Margaret Rasco, late of Martin's U. T. C. co., are spending a short vacation at their home here.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees and mgrs.): Annie May Abbott 4 pleased a good business.——ITEM: This closes the season, which has been the most successful in its history; the future bookings to date are very flattering, beginning early in August.

MASSACHUSETTS.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): U. T. C. to usual good business May 28. Herald Square moving pictures 2. 'Prisco Pictures 10.——ITEMS: The theatre at Beacon Park, Lake Chaubuna, will open shortly with daily vaudeville performances under the direction of Consolidated Street Railway Co.—Nance O'Neil promises to take a large trolley party to the Bradley, Putnam, Conn., 8, where she plays that night.—Frank A. Robbins' Circus did fair business here 29.

H. C. BRANCH.

FALL RIVER.—SAVOY (Al. Haynes, mgr.): George A. Haley, res. mgr.): Wright Huntington Stock co. presented Dr. Bill week 4-9 and won new laurels; Alexander Von Mitzel as Dr. William Brown was at his best, and gave a capital impersonation of the character; Harry Blakemore as Mr. Firman gave an artistic and finished portrayal; Corliss Giles as Mr. Horton was very good; Philip Sheffield as George Webster scored a hit; Harry S. Hadfield as Bagge had a congenial role; James A. Boshell as James gave one of the best character characterizations ever seen here; Mr. Boshell has become a great favorite with the patrons; Ensenie Hayden as Mrs. Horton played the character with a buoyance and charm that was well sustained throughout; Jessie Ralph as Mrs. Firman scored a big hit and well deserved the flattering reception that she received; Francis Newhall as Mrs. Brown gave a pleasing rendition of the part; Louise Gerard as Miss Fauntleroy was very clever; Bijou Washburne, who made her first appearance with the co. in the character of Jennie Firman, made a most excellent impression and gave a very clever impersonation of the character; the balance of the co. gave good support; the production was staged with unusual attention to detail, nothing better in stage settings and effects have been seen here; the succ-

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cess of the co. seems assured, as the attendance has increased from week to week; attendance good. Moths 11-16.——SHEEDY'S (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): J. Frank Burke Stock co. presented The Shadow Behind the Throne 4-9; J Frank Burke as George Ingraham was seen to good advantage in a role that added to his popularity; Ann Singleton as Madame De Roche deserves praise for her impersonation of the character; Harry E. Humphrey as the Viceroy scored a distinct success; Gustave A. Gauss as the Mandarin gained many new admirers; Herbert Russell as Ralph Cook made his first appearance with the co. 4 and pleased; George T. Walsh as Wit Sing also made his first appearance with the co. 4; Florence Hartley as Blanche Montreval and Florence Stock as Janet were most acceptable; David Landau as Henry Seton succeeded admirably in a character to which he was well suited; Bert Walters, Harry Andrews, and John A. Daly appeared to good advantage in conventional roles; the production was given an elaborate stage setting under the direction of Harry Andrews; attendance good. The Power of the Cross 11-16.——ITEMS: After an illness of two weeks Ethel Elder will rejoin the Burke co. 11.—Ethel Carpenter, of the Daniel Sully co., has arrived home for the Summer vacation.—The Barnum and Bailey's Circus will come 29.—Pauline Harice, of the Daniel Sully co., is the guest of Mary Tobin for a few weeks.—Corinne Cantwell closed her engagement with the Huntington co. 2, and left at once for New York. Miss Cantwell made many friends while here.—Marjorie Fletcher, late of the Barwald Stock co., Lowell, Mass., arrived in town 2 to visit friends for a few weeks.—John A. Daly has been appointed assistant stage director of the Burke co.—Alexander Von Mitzel, of the Huntington co., will hold a reception on the stage after the matinee performance 9.

NEW BEDFORD.—HATHAWAY'S (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Hathaway Stock co. in The Little Minister 4-9; Gertrude Dion Magill as Lady Babbie was excellent; Wilbur Higby appeared to advantage as Rev. Gavin Dishart; Anna L. Bates as Nannie Webster displayed remarkable ability; Henry Duggan gave a clever impersonation of Rob Dow, and the minor parts were intelligently played; the scenic equipment was adequate; large and appreciative audiences. As Men Sow 11-16.——SAVOY (W. L. Shine, mgr.): Moving pictures and illustrated songs; profitable business.——ITEM: Roland G. Pray, for the past three years manager of Spencer and Aborn's After Midnight co., arrived home 4. Mr. Pray has signed with the same firm to manage At the World's Mercy next season.

NORTH ADAMS.—RICHMOND (William P. Meade, mgr.): Father Mathew Drum Corps in Ten Nights in a Bar Room did big business 5; co. went to Readsboro 7, playing to good business there; other plays will be put on later; Richard O'Brien, a professional, took the leading role. Leslie Carter in Zaza 11; big advance sale.——ITEM: Robert Costello, formerly stage-manager at the Richmond, has returned from Niagara Falls, N. Y., where he has been connected with a theatre during the Winter.

LAWRENCE.—COLONIAL (Al. Haynes, mgr.: J. Fred Lees, res. mgr.): Wright Huntington's Stock co. presented The Lost Paradise May 28-2 and The Cowboy and the Lady 4-9; both plays were finely acted and staged; business good. Blue Jeans 11-16.

MICHIGAN.

ADRIAN.—BAILEY PARK (Frank Redner, mgr.): Redner Stock co. opened the Park for Summer season 2 in Caprice; cast includes Fred B. Sawyer, Sheridan Holmes, Harry Sherman, John Costigan, Will Herr, Frank Redner, Nellie Thomas, Benica Thoqua, and Charlotte Rogers; business good; vaudeville and moving pictures between acts very good; change of bill every week.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Tom Marks co. May 27-2. Plays: The Irish Boarder, A Soldier of France, The Irish Detective, Jerry the Tramp, and The Irish Artist; pleased big business. Winninger Brothers' co. 10-17. Hoeffler Stock co. 25-30.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Under Two Flags 5 (local) pleased good business. Camille 7.——WAVERLY (Mr. Stewart, mgr.): From Over the Sea 1, 2, pleased good business. A Wife's Mistake 4-6. The Miller 8-9.

JONESVILLE.—THEATRE (E. H. Saxton, mgr.): William Owen and J. W. McConnell in The Merchant of Venice 5; excellent co.; light business; stormy weather. Season closed.

KALAMAZOO.—ACADEMY (E. A. Bush, prop. and mgr.): Henrietta Crosman in Mary, Mary, Quite Contrary, 1 pleased large and fashionable audience. Season closed.

CHEBOYGAN.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): Liberty moving pictures May 22; good, to light business. A Trip to Egypt disappointed fair business. Houseman's moving pictures 28.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): What Women Will Do May 29 to big business; did not please lower floor. Maide Leone and Willard Mack 11-16.

HANCOCK.—KERREDGE (Ray Kerredge, mgr.): The National Stock co. week of May 28-2 pleased good business. A Regular Fix (local High School) 8.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): National Stock co. 11-16. Tom Marks' Stock co. 25-30.

MINNESOTA.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): The Red Domino May 18; fair business; good co. Frederick Warde in lecture on Shakespeare and his plays; good entertainment; patronage fair.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Orpheum Vaudeville co. May 28; three good performances to fair houses. Eugene V. Debs 30; good house. High School Commencement 31. 'Frisco pictures 2; excellent, to fair house. Orpheum Vaudeville co. 11.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Alberta Gallatin in Cousin Kate May 30 gave satisfaction to a good house.

MISSISSIPPI.

NATCHEZ.—CONCORD PARK THEATRE (M. M. Irwin, mgr.): J. G. Stutts's New York Theatre co. May 14-2; co. fair; business fair; specialties good. Otto Krause 4-16.

VICKSBURG.—SUBURBAN PARK THEATRE (James E. Moles, mgr.): Rentfrow's Jolly Pathfinders May 26 closed very successfully. Wills' Musical Comedy co. 27-9 opened 27 to S. R. O.; pleased. Plays: In Atlantic City, Two Old Cronies, Happy Hooligan, and Sweet Sixteen.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Nance O'Neil in The Fires of St. John (for the benefit of the local Lodge of Elks) closed the season at this house 1; fair house; fairly satisfactory performance.

CONCORD.—AUDITORIUM (F. W. Hartford, lessee and mgr.): Nance O'Neil in The Fires of St. John 2 to fair house; the play did not please.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): Quincy Adams Sawyer 12.

NEW JERSEY.

TRENTON.—MASONIC TEMPLE (Sam and Lee Shubert, mgrs.): Bernhardt gave her first appearance in Trenton 4, when Camille was presented to an audience that only partly filled a small hall; it is to be regretted that Madame Bernhardt could not have secured one of the regular houses, when she would no doubt have received all the patronage her great talent demanded. ALBERT C. D. WILSON.

NEW YORK.

ELMIRA.—RORICK'S (Henry Taylor, mgr.): The sixth annual opera season at this house was auspiciously opened by the Manhattan Opera co. 4-9 with a splendid production of Paul Jones; the new co. jumped into instant favor; Helen Larie, the prima donna, scored a big hit in the title-role, and Henry Taylor's excellent tenor voice was heard to advantage as De Martines; fun a plenty was furnished by Edward Flavelle and George Owey; Marie White as Choinette, Robinson Newbold as Don Tresedero, Alonzo Price as Bicoquet, Lillian Whiton as Malaguena, Louise Horner as Yvonne, and Oscar Sidney as Kestrel contributed much to the success of the production; good work was also done by Guy Tully, Alber Wallace, Charles Wimsatt, Clifford Hyde, and Misses De Ford, Lee, Morrow, Watson, Boyne, Morris, and Carpenter; F. H. Cheeswright directed the orchestra with much skill. Claude Duval 11-16.——THESPIS HALL (Elmira College Association, mgrs.): Phi Mu Fraternity in The Heart of Hyacinth 2; capacity. Fraternity of Thespis in Twelfth Night 8.——ITEMS: James Hearn Collins, recently of Bertha Kalich's co., has been made treasurer at Rorick's.—Grace Cannon, of Buster Brown, is the guest of friends here.—Business men of Owego, N. Y., have incorporated the Owego Theatre Co. and will shortly commence the erection of a modern theatre there. William A. Smythe, of the Owego "Record," is vice-president of the new organization.—Hugh Delury has signed with Gerton's Minstrels.—C. T. Trimble, manager of the Messenger Theatre, Corry, Pa., is also booking for the theatres at Union City, Pa., and Mayville, N. Y.—The Franklyn Comedy co. will play throughout the Summer.—S. E. Arnold will star Virginia Lee Pelletier in The Will o' the Wisp next season.—James Booth has signed with the Carroll Comedy co.—George Atkinson has joined the Wallace shows as press agent.
J. MAXWELL BEERS.

SYRACUSE.—BASTABLE (H. A. Hurtig, mgr.): The Louise Vale Stock co. in As a Man Says 4-9 pleased small audiences; Louise Vale and Charles Carver were impressive in the leads; Lucy Milliken, a sprightly ingenue, and William Hamilton, strong in a character; this is the final week, the business not having been satisfactory, owing to warm weather.——ITEMS: William Danforth, principal comedian with De Wolf Hopper, is home for the Summer.—Inez Plummer, daughter of Manager Plummer of the Grand, is receiving some gratifying press notices from Washington papers for her work as ingenue with the Odette Tyler Stock there.—J. C. Muldoon, treasurer of the Youngstown, Ohio, theatre, is home for a short rest.—Frank Martin, treasurer of the Wilting, leaves for his home at Niagara Falls 11.—Manager Harry Hurtig, of the Bastable, leaves for the seashore 12. E. A. BRIDGMAN.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): If I Were King, as presented 4-9 by the Neill Stock co., was highly satisfactory to the fine attendance. The District Attorney week 11-16.——BAKER (G. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Tivoli Comedy co. appeared in The Telephone Girl before fine houses week 4-9. El Capitan week 11-16.——COOK OPERA HOUSE (G. H. Moore, mgr.; W. B. McCallum, res. mgr.): The Moore Stock co. attracted good sized audiences week 4-9, appearing in Dora Thorne. There and Back 11-16.——LYCEUM (M. E. Wells, mgr.): The Stewart Opera co. in The Chimes of Normandy to fair business week 4-9. Babette 11-16.——ITEM: At Ontario Beach Manager Jimmie Clancy is catering to our amusement goers in an excellent manner and attracting large crowds daily. J. W. CARRUTHERS.

ALBANY.—EMPIRE (Frank Williams, mgr.): M. Silberman's Yiddish Opera co., of New York, in King Saul 4 drew fair audience. This house will be dark until August.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): The Melbourne MacDowell Stock co. for the second week 4-9 gave a fine production of La Tosca; the portrayals of the leading roles by Mr. MacDowell, Laura Nelson Hall, Helen Lackaye, and Sam D. Merrill gave splendid satisfaction, and the mounting of the play was sumptuous; business has been good. Week 11-16, Cleopatra. Mrs. Leslie Carter in Zaza 16, 17. G. W. HERRICK.

SCHENECTADY.—MOHAWK THEATRE: The Gibney Stock co. is drawing good houses and pleasing their patrons. GEORGE C. MOON.

TROY.—PROCTOR'S GRISWOLD (William H. Graham, mgr.): The season of vaudeville closed 2, and the stock co. opened Summer season 4 with Lady Windermere's Fan, and both play and co. is giving satisfaction; the co. consists of Louise Randolph, Lorna Elliott, Bessie Lee Lestina, Edna West, Loretta Healy, and A. H. Van Buren, William Eggerston, Al. Roberts, Harry Franklyn, Albert Howson, M. J. Faust, and James Dennison. A Young Wife 11-16.——LYCEUM (Burns Gilliam, mgr.): The New Magdalen, by the Lyceum Stock co. 4-9, is drawing large and well pleased audiences; Edna Archer Crawford as Mercy Merrick is adding to her laurels. London Assurance 11-16, except 13, when Mrs. Leslie Carter will present Zaza.

PEEKSKILL.—COLONIAL (Fred S. Cunningham, mgr.): What Happened to Jones 1 pleased small house. It was originally intended to close season with above co., but The Postmaster's Daughter will appear 9 for a tryout before taking to the road.——ITEM: Central Park and Electric Park opened May 31 for the Summer season. Vaudeville is the main attraction at each place.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle R. Sherlock, mgr.): Colonial Stock co. closed a very satisfactory engagement 2 and proceeded to Plattsburg. Plays last half of week: Dr. Jekyll and Mr. Hyde, A Bandit's Revenge, and Ten Nights in a Bar Room, all of which gave good satisfaction. Kleptomania 18.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Mrs. Leslie Carter will close the season 14 with Zaza. The past season has been prosperous, and during the Summer some improvements will be made. The season will open early in August.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Dark.——ITEM: Estelle J. Davis, of Henry W. Savage's English Grand Opera co., is at her home here. Several social affairs are being arranged in her honor.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Clifton Mallory and Genevieve Dean in David Garrick for benefit of steamer and hose co. 13, 14; two stars supported by a cast of local talent.

LOCKPORT.—HODGE OPERA HOUSE (Harvy Dayer, mgr.).——ITEM: Olcott Beach opened May 30 with Seventy-fourth Regiment Band to very large attendance.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): May Hillman Stock co. week 11 canceled. Season closed.

GLOVERSVILLE.—DARLING (Will R. Gant, mgr.): What Happened to Jones May 29 pleased good business. Mrs. Leslie Carter in Zaza 18.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: What Happened to Jones (return) 2 closed the season of both co. and house to good attendance.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Alson Brubaker, mgr.): Orpheum Vaudeville co. May 20, 21; good entertainment to fair houses; four performances; repeat with change of bill 5, 6. Mahara's Minstrels 15.——BIJOU (Adams and Trent, mgrs.): Moving pictures and illustrated songs 'Frisco disaster; two performances daily to capacity.

GRAND FORKS.—METROPOLITAN (C. P. Walker, mgr.): Orpheum Vaudeville co. May 29 attracted two fair houses; satisfaction given. Orpheum Vaudeville, matinee and evening, 5. L. M. Houseman moving pictures 7. University (N. D.) class play 12. University (N. D.) commencement 14.

MANDAN.—OPERA HOUSE (T. C. Kennelly, mgr.): Mahara's Minstrels May 28; full house; very fine performance. Ruth Craven in East Lynne 5. Houseman's moving pictures of San Francisco disaster 9.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): School exercises May 31, 1, pleased S. R. O. Mahara's Minstrels 7.

WAHPETON.—NEW OPERA HOUSE (W. C. Probert, mgr.): My Wife's Family 12.

OHIO.

DAYTON.—FAIRVIEW PARK (Elmer Redelle, mgr.): Great Richards, Fox and Summers, Will Fields, Bud Parnum Trio, Wolf and Zadella, and the kinetograph 3-9; very good; business excellent. Josephine Gassman and Pickaninnies, Kelcey and Moore, Clark and Gandy, Sherman and Fuller, Alice Alva, and the kinetograph 10-16.——ITEM: Henry Ellsworth has closed wonderfully successful season, and sails to spend the Summer at Oberammergau 13.
LUCIEN A. SOWARD.

YOUNGSTOWN.—IDORA PARK (E. Stanley, mgr.): Harman, Richie and Harman, Three Evans Sisters, the La Belle Trio, Langwell and Fuller, Steusen and Struthers, and Hyde and Heath give a good show at this popular Park 4-9 to good business. For 11-16 the attractions are Aldo and Armour, Blamphier and Hehr, Richards, and St. John and La Purve.——ITEMS: Eddie Master, with the George Primrose's Minstrels, went East to fill a few vaudeville engagements prior to going out in the Fall.—Miss O'Malley, of The Ninety and Nine co., is spending her vacation pleasantly with relatives.—M. U. Guggenheim and the Frank Brothers, of Pittsburgh, have concluded arrangements and taken over the Park Theatre, and have also purchased the Colonial, of Akron. Mr. Guggenheim will manage both theatres.

MARION.—GRAND (Charles E. Perry, mgr.): Howe's moving pictures 3 pleased fair house. Sevengala week 4-9. At the annual meeting of stockholders of Opera House Co. following directors were elected: Frank Burt, Walter F. Brown, Charles M. Edson, A. W. Johnson, of Toledo; M. J. Sullivan, V. R. Sailer, and C. C. Stoltz, of this city. Officers elected were: Frank Burt, president; A. W. Johnson, vice-president; M. J. Sullivan, secretary and treasurer. This is the passing of the control of the house into the hands of Frank Burt, of Toledo, after a hard fight, although Manager Perry recently secured a five-year lease from the old Board of Directors.

AKRON.—NEW COLONIAL (Frank and Guggenheim, owners; Ully S. Hill, bus. mgr.).——ITEM: This house was sold last week to the above named gentlemen. The policy of the house is to be kept up and first-class attractions presented. The intentions of the owners are to obtain the present local hustlers, who have given universal satisfaction.

EAST LIVERPOOL.—ROCK SPRINGS THEATRE (M. P. Cooley, mgr.): Eitka and King, Hennings, Lewis and Hennings, Clark's Dog and Pony Circus, and Will Dockaray week 4 opened to good business and pleased. Week 11: Zinnell and Boutelle, Melnotte-La Noe Trio, Jupeter Brothers, and Jolly Georgia O'Remey.

FREMONT.—OPERA HOUSE (Heim and Havrites, mgrs.): Lalla Rookh (local) 5, 6 pleased good houses; Palmer M. Kellogg director.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—DELMAR GARDEN (Sinopoulo and Marre, mgrs.): Columbia Opera co. finished week May 27, with matinee 3, to fine business. North Brothers' Comedians opened 3 for week with The Way of the World; good opening business.——BIJOU AIR DOME (Carleton and Laserre, mgrs.): Week of 27 enjoyed good business against threatening weather, and opening of 3 with Harrison Brothers, Mar Tina, Jack Benson, the Davis Sisters, and Bijouscope; did well.——ITEM: The Delmar management has put in a scenic railway, and opened 2 to capacity business.

PENNSYLVANIA.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Viola Allen in The Toast of the Town 5 delighted a large audience; Miss Allen received many curtain calls and made a speech. Season closed.——ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): The sudden disappearance of P. Mortimer Mitchell brought the engagement of the Mitchell Stock co. to a close 3. Manager Griffiths went to New York 6 and secured the Bijou Comedy Minstrels for 11-16.——ITEM: Manager C. A. Yecker went to Erie 6 to attend the annual convention of the Pennsylvanian Bill Posters' Association.

WILLIAMSPORT.—VALLAMONT PAVILION (L. A. Pray, mgr.): Vallamont Stock co. May 28-2 in Men and Women to big business and appreciative audiences. Confusion 4-6; business continues good; co. is well received. At Cosy Corners will be presented 7-9. The following composes co.: Augustine Glassmire, Ed B. Bulley, Max Schnade, Armand Anthony, Charles H. Stevens, Arthur Morris, Van Dyke Brooke, A. B. Jennings, Al. Schultz, Calvin Beaver, Charles Smith, and Misses Lorraine, Drexu, Grace Lockwood.

JOHNSTOWN.—LUNA PARK (Hy. Clatt, mgr.): Week of 4-9: Bissett and Winters, comedy dancers; the Prices, in a musical sketch; Cherry and Bates, bicycle act, and Cliff Parrell, in his funny musical act, both the last named acts favorites of last season. All are making good to large business. Weather has been delightful.——ISLAND PARK: Legare continues to be the only attraction with his spiral and globe act. 7 will be German day, when the park will be really open for business.

SCRANTON.—LYCEUM (A. J. Duffy, mgr.): Dark.——ARMORY: The Catholic Choral Club gave Massenet's oratorio of Mary Magdalen 4, with the following soloists: Signor Campanari, baritone; Chevalier del Papa, tenor, and Signorina Candida Savarese, soprano; pleased large audience.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): Pictures of 'Frisco disaster May 30; poor outfit and failed to please. Viola Allen in The Toast of the Town 31; very good co. and scored hit to S. R. O. Season closed.

SOMERSET.—OPERA HOUSE (W. H. Kantner, mgr.): Our New Minister May 23; excellent co.; business good. Howe's moving pictures 5; very good business; fair. Season closed.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): This house closed the season 5 with Nance O'Neil in Camille to good house.——ITEM: Mr. Ogden, the manager of this house for past seasons, has leased a house in New Jersey, which he will open Aug. 15.

SOUTH DAKOTA.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): Sterling Stock co. May 29-2; good co. to fair business. Plays: Old Dan Tucker, Jerry the Tramp, The Embassy Ball, Faust, and Only a Farmer's Daughter.

TENNESSEE.

MEMPHIS.—BIJOU (Benjamin M. Stalsback, mgr.): Max Hoffman's co., including Gertrude Hoffman, Slivers Oakey, and others, drew splendid houses week of 4-9.

TEXAS.

PALESTINE.—OLYMPIC OPERA HOUSE (W. Davis, mgr.): Moving pictures and illustrated songs by Henry Roquemore filled the houses; two performances daily.——ITEM: Henry Roquemore left to-day to open a theatre at Marshall, Texas, there being no theatre in that city.——TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Urquhart's moving pictures drew big business May 31.——AUDITORIUM: Professor Waltz, skatorial artist, drew good house 31-2.

SAN ANTONIO.—ELECTRIC PARK (S. H. Weiss, mgr.): Hollingworth Twins in Under Southern Moon 3 pleased good business. Tennessee Partner 4. The Hoosier Kid 5. Camille 6. Trina 7. Soldiers' Sweetheart 8. Lady Ada's Secretary 9.

VERMONT.

RUTLAND.—PARK (Felix Blei, mgr.): Empire Vaudeville Stars week 4 to good houses. Tommy Donnelly's Minstrels 11 for week.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): The Real Widow Brown May 30; amused good house. Hadley's moving pictures 8.——DEWEY PARK SUMMER THEATRE (W. W. Lapout, mgr.): Empire Vaudeville Stars 11-16. Lubin's 'Frisco pictures 18-23. Kaplan Vaudeville co. 25-30. Dewey Park Stock co. July 2-7.

VIRGINIA.

RICHMOND.—CASINO (Charles I. McKee, mgr.): Vaudeville 4-9; very fine bill to big business. Vaudeville 11-16.

WASHINGTON.

SPOKANE.—COLUMBIA (J. F. Cordray, mgr.): Byron Douglas Stock co. May 29-2, presenting The Iron Master to large business.——AUDITORIUM (Harry C. Hayward, mgr.): Jessie Shirley co. 29-2 in Camille; acceptably presented to good patronage.——SPOKANE (Joseph Petrick, mgr.): Roscian Opera co. concluded its engagement 2 in The Bohemian Girl; co. deserved better patronage.——WASHINGTON (George M. Dreher, mgr.): Anne Hamilton in Beggars, with vaudeville specialties 29-2; good, to large houses.

TACOMA.—THEATRE (C. H. Herald, mgr.): A Message from Mars May 28, 29 to good attendance; co. and play well received. The Pollards 1, 2, and matinee, in The Runaway Girl, A Gaiety Girl, and An American Millionaire; all a success from all points.——STAR (Dean B. Worley, mgr.): Good business week 28-2 with Allan Stock co.——GRAND AND CRYSTAL: Running well with vaudeville.——GRAND: Bert Levy made a hit with caricaturing.

BELLINGHAM.—BECK'S (A. C. Seaber, mgr.): Pollard's Lilliputian Opera co. May 27-31, presenting A Runaway Girl, The Belle of New York, The Geisha, The Gaiety Girl, and An American Millionaire; good business; pleased.

EVERETT.—THEATRE (H. R. Willis, mgr.): Curtin Stock co. May 28-2 in repertoire.——ORPHEUM (Al. G. Flomoy, mgr.): Vaudeville.——ITEM: The Orpheum was formerly the Central.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): Alberta Gallatin in Cousin Kate 3 was a fine production by an excellent co., and was deserving of larger patronage, which was only fair. This closes the season of the house, which on or about 10 will pass into the hands of the new purchasers, Wingfield, Clifford and Rowlands, of Chicago. The work of remodeling will be immediately begun. House will be reopened in August, and under the new name of the Racine.——BIJOU FAMILY (F. J. O'Brien, mgr.): The opening of this theatre in its Summer quarters, Lakeside Auditorium, 4, was attended by two large audiences; the change is a decided improvement, larger stage and better seating facilities; several good acts of continuous vaudeville made a pleasing entertainment.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): Hickman-Bessey co. week of May 28-2; playing to full house each night and Wednesday and Saturday matinees; without any exception this co. excels all other repertoire cos. engagements here both in ability and house receipts. Concert by Fond du Lac School Orchestra 4. High School class play 6, presenting Charley's Aunt; Graduating Exercises on Friday.——ITEM: Chief Hale's Fire Fighters 12. Hagenbach's Animal Shows 21.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Alberta Gallatin in Cousin Kate 2 to fair business; pleased. 'Frisco pictures 4 to small business.——BIJOU (F. J. O'Brien, mgr.): Continuous vaudeville daily to big business. Fannie Hatfield co., Adams and Edwards, Harney and Haynes, Marion Hyde, and Charles Ledeger.

SHEBOYGAN.—UNIQUE FAMILY (Ed Kline, mgr.): Continuous vaudeville daily. Bill for week May 27: The Three De Grews, Carrie Miller, Cunningham and Only, Jack King, Mr. and Mrs. Bobby Carroll, and California earthquake pictures. No performances at this theatre week of 3. House closed for repairs.

GREEN BAY.—THEATRE (John B. Arthurs, mgr.): Choral Society May 29; capacity. Local talent 1 in Ici On Parle Francais and Sarah's Young Man; packed house; pleased.

ANTIGO.—OPERA HOUSE (Frank J. Hoffman, mgr.): El Trovatore co. 1 delighted a very large attendance. Red Domino co. 13.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): 'Frisco pictures May 29-2 to good business. The Butlers (hypnotists) 4-9 to good business.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): The Irish Pawnbrokers 4-6; opened to a good house and pleased; good specialties. Roselle Knott in When Knighthood Was in Flower 7-9 at advanced prices; good business anticipated. Sweet Clover 11-14.——YORK (R. J. Armstrong, mgr.): Dark May 28-9. Pablo Romani 7-9. Convict's Daughter 14-16.——ITEM: The local council of the K. of C. passed resolutions recently condemning the libelous character of The Irish Pawnbrokers' paper, and advising all persons of Irish descent to remain away from the performances. K. C. TAPLEY.

LONDON, ONT.—GRAND OPERA HOUSE (John E. Turton, mgr.): A Royal Slave 1, 2; three performances to fair attendance; the co. is good and the piece well mounted and costumed and showed to good business.——ITEM: A Summer season of moving pictures and illustrated songs at popular prices was started 4, and the indications are that it will be a successful venture, as, owing to the Summer theatre at Springfield Park being closed this year, there is practically no opposition. The picture machine is an Edison, with a patented attachment invented by Professor L. E. Quimet, which almost completely eliminates flicker, and the films show up unusually well. The machine has been known as the Kellarscope, but now that Professor Quimet has secured his patent the name will be changed to the Quimetoscope. The engagement is for an indefinite period.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlap and Hutchcraft, mgrs.): Gordon and Bennett's A Royal Slave 6 pleased a select audience.——ITEM: Colonel C. W. Roberts, the genial manager of the Royal Slave co., and a prominent American Elk, fraternized with the local Elks during his co.'s stay here.

CHATHAM, ONT.—GRAND (Brisco Brothers, props.: F. R. Brisco, mgr.): A Royal Slave 5.——ITEMS: The Canadian Theatre Managers' Association held its first annual convention at Ottawa, May 28, and among other things interviewed the Minister of Customs on several matters.—Manager Brisco was there.

SHERBROOKE, QUE.—CLEMENT (T. M. Clement, mgr.): Colonial Stock co. 7-12; good business; excellent co. When Knighthood Was in Flower 30 pleased crowded house. Lorne Elwyn co. 4-8; good business; excellent co.

BRANTFORD, ONT.—GRAND VALLEY PARK THEATRE (E. A. La Motte, mgr.): Between the Acts 4-9; business poor; weather bad.

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DATES AHEAD

Managers and agents of traveling companies and amusements are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A LITTLE OUTCAST (Hanks and MacVitty, mgrs.): Montreal, Can., June 11-16.

A MESSAGE FROM MARS (A. L. Rhelnstrom, mgr.): North Yakima, Wash., June 12, Walla Walla 13, Spokane 15, 16, Wallace, Ida., 18, Missoula, Mont., 19, Helena 20, Great Falls 21, Anaconda 22, Butte 23, 24.

AS TOLD IN THE HILLS (W. F. Mann, mgr.): Minneapolis, Minn., June 10-16.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.

BEDFORD'S HOPE (Lincoln J. Carter, mgr.): Chicago, Ill., June 11-16.

BERNHARDT, SARAH (Shubert Brothers, mgrs.): New York city June 12, 13.

BROWN OF HARVARD (Henry Miller, mgr.): Chicago, Ill., June 9—indefinite.

DIXEY, HENRY E.: New York city May 28—indefinite.

GOODWIN, NAT C.: Denver, Col., June 11-16.

KNOTT, ROSELLE (Sweety, Shipman and Co., mgrs.): Springhill, N. S., June 12, Amherst 13, Halifax 14-16, Truro 18, New Glasgow 19, Glace Bay 21, Sydney 22, 23.

MY DIXIE GIRL (Sam R. Allen, mgr.): [illegible]ville, Vt., June 12, Burlington 13.

NOBLES, MILTON AND DOLLY: St. Louis, Mo., May 20-June 16.

SOTHERN-MARLOWE (Charles Frohman, mgr.): New York city May 28-June 23.

SOUTHWELL, MARJORIE (Don J. Dorris, mgr.): Red Hook, N. Y., June 12, Pine Plains 13, Tivoli 14, Cairo 15.

THE BANKER'S CHILD (Harry Shannon, mgr.): Pipestone, Minn., June 12, Garrettson, S. D., 13, Marshall, Minn., 14, Redwood Falls 15, Madison 16, Milbank, S. D., 19, Wautona, Wis., 20.

THE CLANSMAN (Geo. H. Brennan, mgr.): Pittsburgh, Pa., June 4-16.

THE HEIR TO THE HOORAH (Kirke La Shelle Co., mgrs.): Chicago, Ill., May 20—indefinite.

THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.

THE LION AND THE MOUSE (Western; Henry B. Harris, mgr.): Chicago, Ill., May 28—indefinite.

THE OLD CLOTHES MAN (Dave Seymour, mgr.): Milwaukee, Wis., June 10-16.

THE POSTMASTER'S DAUGHTER: New York city June 11-16.

THE PRINCE CHAP (Walter N. Lawrence, mgr.): Chicago, Ill., May 20—indefinite.

THE SCOUT'S REVENGE (Joseph J. Conley, mgr.): Portales, N. Mex., June 12, Roswell 13, 14, Hagerman 15, Artesia 16.

UTAH (Lawrence and Earle, props.): Fort Fairfield, Me., June 11, Houlton 12, Woodstock, N. B., 13, 14, St. John 15, 16.

WEARY WILLIE WALKER (Spitz and Nathanson Amusement Co., mgrs.): Millinocket, Me., June 12, Fort Fairfield 13, Caribou 14, Grand Falls, N. B., 15, Woodstock 16, Fredericton 18, Chatham 19, Sussex 20, St. John 21-23.

WHEN WOMEN LOVE (Spitz and Nathanson Amusement Co., mgrs.): Glace Bay, Can., June 12, North Sydney 13, Antigonish 14, Pictou 15, Joggins Mine 16, Springhill 18, Sackville 19, Oxford 20, Truro 21, New Glasgow 22, Westville 23.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass., April 14—indefinite.

ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.

ALBEE (Edw. F. Albee, prop.): Providence, R. I., May 7—indefinite.

ALLEN: Tacoma, Wash., May 28—indefinite.

AYLESWORTH (Arthur J. Aylesworth, mgr.): Seattle, Wash., May 6—indefinite.

BAKER: Portland, Ore., May 13—indefinite.

BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.

BELLOWS: Denver, Col., May 26—indefinite.

BIJOU: Montreal, Can.—indefinite.

BONSTELLE, JESSIE: Buffalo, N. Y., May 14—indefinite.

BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.

BROWN-BAKER: Milwaukee, Wis., May 28—indefinite.

BUFFINGTON STOCK (D. A. Buffington, mgr.): Fall River, Mass., April 17—indefinite.

BURBANK: Los Angeles, Cal.—indefinite.

BURKE, J. FRANK (John W. Barry, mgr.): Fall River, Mass., April 12—indefinite.

BUSH TEMPLE: Chicago, Ill.—indefinite.

CAPE THEATRE: Portland, Me., June 16—indefinite.

CASTLE POWERS (G. A. Powers, mgr.): Mansfield, O., Dec. 4—indefinite.

COLISEUM GARDEN (Mr. Troutler, mgr.): Cleveland, O., May 20—indefinite.

COLUMBIA THEATRE: Washington, D. C., April 30—indefinite.

CURTIS (Geo. Samuels, mgr.): Denver, Col., May 6—indefinite.

DOUGLAS, BYRON: Spokane, Wash., April 30-Aug. 18.

EMPIRE: Providence, R. I., May 28—indefinite.

EMPIRE THEATRE: Boston, Mass., May 7—indefinite.

FARNUM, WILLIAM: Cleveland, O., June 4—indefinite.

FAWCETT (Geo. Fawcett, mgr.): St. Paul, Minn., June 4—indefinite.

FISCHER'S THEATRE (R. G. Welch, mgr.): Denver, Col., May 20-July 28.

FRAWLEY, T. DANIEL: Reading, Pa., May 21—indefinite.

FRAWLEY, T. DANIEL: Utica, N. Y., May 21—indefinite.

FULLER, ETHEL: St. Louis, Mo., May 28—indefinite.

FULTON: Lincoln, Neb., May 14—indefinite.

GEM: Portland, Me., June 18—indefinite.

GILMORE: Topeka, Kan., May 21—indefinite.

GLASER, VAUGHAN: Detroit, Mich., May 13-June 16.

GLASER, VAUGHAN: Columbus, O., May 14-June 16, Toledo 20-July 14.

HARTFORD: Cleveland, O., April 2—indefinite.

HATHAWAY: New Bedford, Mass., May 14—indefinite.

HATHAWAY (Barwald and Leffingwell, mgrs.): Lowell, Mass., April 16—indefinite.

HERZ: Cleveland, O., June 4—indefinite.

HIGHLAND PARK (Nathan Appel, mgr.): York, Pa., June 18—indefinite.

HOLDEN: Louisville, Ky., April 2—indefinite.

HOLDEN (Holden Brothers, mgrs.): Grand Rapids, Mich., May 14—indefinite.

HUNTER-BRADFORD: Hartford, Conn., May 7—indefinite.

HUNTER-BRADFORD: Springfield, Mass., May 21—indefinite.

HUNTINGTON, WRIGHT: Fall River, Mass., April 30—indefinite.

KING (Joseph King, mgr.): Terre Haute, Ind., May 28—indefinite.

LYCEUM PLAYERS: Buffalo, N. Y., May 7—indefinite.

MACDOWELL, MELBOURNE: Albany, N. Y., May 28—indefinite.

MARLOWE: Chicago, Ill., Sept. 4—indefinite.

McCULLUM (Bartley McCullum, mgr.): [illegible] Me., May 28—indefinite.

MITCHELL: Lancaster, Pa., June 4—indefinite.

MOORE (W. H. Moore, mgr.): Rochester, N. Y., Sept. 10—indefinite.

NATIONAL: Montreal, Can.—indefinite.

NEILL PLAYERS: Rochester, N. Y., May 12—indefinite.

PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.

PEOPLE'S: Cedar Rapids, Ia., May 21—indefinite.

PEOPLE'S: Kansas City, Kan., Aug. 16—indefinite.

POLI'S (S. Z. Poli, mgr.): Waterbury, Conn., May 7—indefinite.

POLI'S (S. Z. Poli, mgr.): Hartford, Conn., May 28—indefinite.

POLI'S: Bridgeport, Conn., May 21—indefinite.

POLI'S (S. Z. Poli, mgr.): Springfield, Mass., May 21—indefinite.

PROCTOR'S: Troy, N. Y., June 4—indefinite.

PROCTOR'S 125TH STREET: New York city—indefinite.

SUBURBAN GARDENS: St. Louis, Mo., May 20—indefinite.

SUTHERLAND, ANNE: Chicago, Ill., May 20—indefinite.

TUCKER, ETHEL (Stack Brothers, mgrs.): Salt Lake City May 21—indefinite.

TYLER, ODETTE: Washington, D. C., May 1—indefinite.

ULRICH: Los Angeles, Cal., April 15—indefinite.

VALE, LOUISE (Travers Vale, mgr.): Rochester, N. Y., June 18—indefinite.

WARREN, REBECCA: Indianapolis, Ind., May 7—indefinite.

WHITE'S: Marinette, Wis., June 3-Sept. 1.

WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

WOODWARD (Woodward and Burgess, mgrs.): Kansas City, Mo., May 14—indefinite.

REPERTOIRE COMPANIES.

BARRIE, DEWIN: Sedalia, Mo., June 10-23.

CARROLL COMEDY (Ion Carroll, mgr.): Clarksburg, W. Va., June 11-16.

CONNORS STOCK (W. C. Connors, mgr.): Truro, N. S., June 11-13, Eastport, Me., 14-16, Lubec 18-20, Machias 21-23.

CORNELL STOCK (W. R. Cornell, mgr.): Du Bois, Pa., June 11-30.

DORSET, HOWARD (Geo. B. Howard, mgr.): Sioux City, Ia., June 10—indefinite.

DUBINSKY BROTHERS: Rock Island, Ill., May 21—indefinite.

GAGE COMPANY: Halifax, N. S., June 11-23.

GIFFORD-HARRING: Janesville, Wis., June 11-16.

HALL, DON C.: Rockford, Ill., June 11-17, Freeport 18-24.

HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): West Union, Ia., June 11-19.

HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Warsaw, N. Y., June 11-16, Canandaigua 18-23.

HILLMAN, MAY (Ernest Schaubel, mgr.): Buckroe Beach, Hampton, Va., May 27—indefinite.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Sandusky, O., April 30-Aug. 16.

HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Sandusky, O., May 14-Aug. 16.

HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Fort Worth, Tex., June 10-16, Shreveport, La., 17-23.

HUNT STOCK (M. A. Hunt, mgr.): Boyne City, Mich., June 11-16.

JEAVONS' STOCK (Thos. Jeavons, mgr.): Apollo, Pa., June 11-16.

KELLEY STOCK (Jewell Kelley, mgr.): Knoxville, Tenn.—indefinite.

KLARE-URBAN (Hardin Klark, mgr.): Buckaport, Me., June 4—indefinite.

MACK SWAIN THEATRE: Seattle, Wash., May 27—indefinite.

MAHER STOCK (Phil Maher, mgr.): Whitehall, N. Y., June 11-16, Ludlow, Vt., 18-23.

MARKS BROTHERS (H. W. Marks, mgr.): Perth, Ont., April 22—indefinite.

MARKS, TOM: Hancock, Mich., June 11-16, Calumet 18-23.

MATHER, CLARA: Peoria, Ill., April 2—indefinite.

MYRKLE-HARDER (Western; Eugene J. Hall, mgr.): Port Huron, Mich., May 21-July 1.

MYRKLE-HARDER STOCK (Southern; Latimore and Leigh, mgrs.): Keokuk, Ia., May 28-June 23.

NEW ENGLAND PLAYERS (Brayham and Lapoint): Keeseville, N. Y., June 11-16, Dexter 14-16.

OSMAN STOCK (John Osman, mgr.): Newark, O., June 10-23.

PAIGE, MABEL (Henry F. Willard, mgr.): Jacksonville, Fla., May 14—indefinite.

PAYTON SISTERS (C. Stafford Payton, mgr.): South McAllister, Ind., Ter., June 11-30.

RENTFROW'S PATHFINDERS (J. N. Rentfrow, mgr.): Shreveport, La., June 3-16.

ROBERTS, GERTRUDE (W. H. Bedell, mgr.): Cherryfield, Me., June 11-13.

RUBLE THEATRE (C. D. Hesse, mgr.): Tonopah, Nev., June 4-24.

SOTHERN, CHAUNCEY (Roland A. Osborne, mgr.): Wilmington, N. C., June 11-16.

VAN DYKE AND EATON (F. Mack, mgr.): Davenport, Ia., June 3-30.

WARNER COMEDY (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.

WINNINGER BROTHERS (Frank Winninger, mgr.): Escanaba, Mich., June 11-17, Ishpeming 18-24.

OPERA AND EXTRAVAGANZA.

AUGUSTIN DALY MUSICAL COMEDY (J. C. Duff, mgr.): Denver, Col., June 9-Sept. 1.

BEGGAR PRINCE (F. A. Wade, mgr.): Galveston, Tex., June 4-16.

CARLE, RICHARD (Charles Marks, mgr.): Boston, Mass., June 4—indefinite.

CASINO COMIC OPERA (Graves and Adde, mgrs.): Birmingham, Ala., June 10-16, Sheffield 17-23.

CASTLE SQUARE OPERA: Boston, Mass., June 4—indefinite.

DELMAR GARDEN OPERA: St. Louis, Mo., May 27—indefinite.

DONNELLY'S MINSTRELS (Jack W. Stokes, mgr.): Rutland, Vt., June 11-16.

FISHER'S OPERA (John C. Fisher, mgr.): Baltimore, Md., June 4—indefinite.

FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Chicago, Ill., April 30—indefinite.

HERALD SQUARE OPERA (Frank T. Kentzing, mgr.): Wheeling, W. Va., June 4—indefinite.

HIS HONOR THE MAYOR: New York city May 28—indefinite.

IDORA PARK OPERA: Oakland, Cal., May 28—indefinite.

IMPERIAL OPERA (Garrison and Turner, mgrs.): Asbury Park, N. J., June 4—indefinite.

ORPHEUM OPERA: Brooklyn, N. Y., June 4—indefinite.

ROSCIAN'S OPERA (Wm. Cranston, mgr.): Spokane, Wash., May 7—indefinite.

ROYAL OPERA: Des Moines, Ia., May 21—indefinite.

SAN FRANCISCO OPERA (W. M. Russell, mgr.): Seattle, Wash., May 20-July 14.

SEEING NEW YORK: New York city June 4—indefinite.

STEWART OPERA (Wm. Alexander, mgr.): Rochester, N. Y., May 28—indefinite.

THE ALCAYDE (J. K. Hackett, mgr.): Chicago, Ill., June 24-July 14.

THE GINGERBREAD MAN (Converse-Peters Co., mgrs.): Chicago, Ill., May 21—indefinite.

THE GOVERNOR'S SON (Cohan and Harris, mgrs.): New York city June 4—indefinite.

THE MAN FROM NOW (Henry W. Savage, mgr.): Boston, Mass., May 28—indefinite.

THE SOCIAL WHIRL (Shubert Bros., mgrs.): New York city April 7—indefinite.

THE STUDENT KING (Henry W. Savage, mgr.): Chicago, Ill., May 21—indefinite.

THE THREE GRACES: Chicago, Ill., April 2—indefinite.

THE TOURISTS (Shubert Bros., mgrs.): Boston, Mass., June 4—indefinite.

THE UMPIRE: Chicago, Ill.—indefinite.

TIVOLI MUSICAL COMPANY (J. E. Furlong, mgr.): Rochester, N. Y., May 7—indefinite.

WILLIAMS AND WALKER (Melville B. Raymond, mgr.): Chicago, Ill., May 27—indefinite.

VARIETY.

BOWERY BURLESQUERS: Baltimore, Md., June 11-16.

LAFAYETTE BURLESQUE STOCK: Buffalo, N. Y., June 4—indefinite.

LYCEUM STOCK BURLESQUE: Washington, D. C., June 4—indefinite.

STAR STOCK BURLESQUE: Toronto, Can., June 4—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Waterbury, Conn., June 12, Bridgeport 13, New Haven 14, Hartford 15, Springfield, Mass., 16.

BOSTOCK'S ANIMALS: Coney Island, N. Y., May 21—indefinite.

BUFFALO BILL'S WILD WEST: Vienna, Austria, May 28-June 14.

FOREPAUGH-SELLS: Marion, Ind., June 12, Peru 13, Lafayette 14, Kankakee, Ill., 15, Streator 16.

HAGENBECK'S: Beloit, Wis., June 13, Madison 14, Janesville 15, Racine 16.

HARKNESS AND FOX'S (Roy E. Fox, mgr.): Ste. Genevieve, Mo., June 14-16, St. Marys 18-20.

MELBERN'S: Dows, Ia., June 13, Lester 14, Larchmont 15, Valley Springs, S. D., 16.

PAWNEE BILL'S WILD WEST: Brighton Beach, L. I., June 14—indefinite.

RINGLING BROTHERS': Sharon, Pa., June 13, New Castle 14, Warren, O., 15, Mansfield 16.

MISCELLANEOUS.

BAFUNO'S BAND: St. Louis, Mo., May 21—indefinite.

BUTLER, HELEN MAY, AND HER BAND (J. L. Spahn, mgr.): Galveston, Tex., May 21-Sept. 12.

CONWAY'S ITHACA BAND: Cincinnati, O., May 28—indefinite.

DUSS AND HIS BAND (Frederick Phinney, mgr.): Montreal, Can., June 2-13, Syracuse, N. Y., 18-22.

FISCHER'S MILITARY BAND (Chas. M. Fischer, mgr.): New Orleans, La., May 15—indefinite.

FRENCH MILITARY BAND: Milwaukee, Wis., May 20-June 20.

FRISCOSCOPE VAUDEVILLE: Clearfield, Pa., June 12, Houtsdale 13, Altoona 14, Johnstown 15.

HAYES' MOVING PICTURES (Frank A. Moore, mgr.): Youngstown, N. Y., June 11-16.

INNES (G. C. Lee, mgr.): Cincinnati, O., June 17-July 7.

PAIN'S FALL OF PORT ARTHUR (Al. Dolson, mgr.): Cincinnati, O., June 11-23.

POWERS, MR. AND MRS. (P. J. Powers, mgr.): Pocahontas, Va., June 11-16.

PRESCELLE AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Barton, Vt., May 16-Sept. 1.

ROYAL ARTILLERY BAND (Joseph De Vito, mgr.): Baltimore, Md., June 4-Sept. 16.

SEVENGALA (Walter Mack, mgr.): Upper Sandusky, O., June 11-16, North Baltimore 18-23.

SLAYER'S MARINE BAND: Brighton Beach, L. I., June 9—indefinite.

WEIL'S BAND: Chicago, Ill., May 21—indefinite.

(Received too late for classification.)

CRADOC-NEVILLE (William Cradoc, mgr.): Cumberland, Md., June 11-Aug. 6.

DORA THORNE (C. S. Sullivan, mgr.): Dexter, Me., June 12, Monson 13, Milo 14, Patten 15, Ashland 16.

HARRIS-PARKINSON STOCK (Robt. Harris, mgr.): Dallas, Tex., June 10-16.

KENNEDY PLAYERS (Ben Lewis, mgr.): Steubenville, O., June 11-July 7.

KEYSTONE DRAMATIC (Max A. Arnold, mgr.): Belfast, Me., June 11-16, Stockton 18-23.

MY WIFE'S FAMILY (W. McGowan, mgr.): Wahpeton, N. D., June 12, Fergus Falls, Minn., 13, St. Cloud 14, 15, Hinckley 16, Ribbinaw 17, Virginia 18, Bibwabik 19, Eveleth 20, Tower 21, Ely 22, Two Harbors 23.

POLLARD LILIPUTIAN OPERA (Joseph Muller, mgr.): Nelson, B. C., June 10-16, Calgary, Alberta, 18-23.

GERTRUDE ROBERTS' STOCK CO. (W. H. Bedell, mgr.): Cherryfield, Me., June 11-13, Millbridge 14-16, Winter Harbor 18-20.

ROBINSON'S SHOWS, JOHN: St. Joe, Mo., June 13, Hewton, Kan., 14, Beatrice, Neb., 15, Lincoln 16, Omaha 17, 18.

OPEN TIME.

IOWA.—Perry—G. O. House, June.

LOUISIANA.—Morgan City—Evangeline Theatre, Sept., Oct., 1-17, 19-24, 26-31.

NEW YORK.—Bodus—Opera House June 27.

MICHIGAN.—Jonesville—Theatre, June 18-22, 25-29.

OHIO.—Pleasant City—Opera House, in June.

WISCONSIN.—Antigo—Opera House, in June, July and October.

LETTER LIST.

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When the public is sitting in front, watching our efforts on the stage, when we are either depicting our woes or moving their laughter by our mistakes and mishaps, they

Stuart Robson as He Appeared in the Old Union Square Days.

have no idea how much they are often missing either of tragedy or comedy. For my own part, in spite of the fact that I have for so many years of my life—indeed, for the major part of it—been intimately associated with the theatre, the stage part of it is always a refreshment to me, and while I am often bored if I am in "front," I never am when I am knocking about on the stage or in the dressing room.

I have sometimes been so weary when I entered the theatre for the evening's performance that I have felt that it would be impossible for me to even don the costume, much less the character, but when "overture" was called there I was, ready to do my work, and after I had gone through the throes of five acts, changing my costumes after each, I was more rested and refreshed than when the curtain had risen upon the play.

I remember a case in point which occurred to me only a few years ago. I was playing the Widow Green to Julia Marlowe's Constance in the comedy of The Love Chase in Philadelphia. I had important and imperative business in New York, so one morning I rose at a very early hour, sneaked into an early express train, had two or three hours in New York, caught a return express train and reached my quarters in Philadelphia just in time to go to the theatre, so tired I did not know who I was. I spread a sheet on the floor of my dressing room, flung myself down, cruciform, and relaxed and rested fifteen minutes. I rose refreshed and played the Widow, and nobody the wiser.

And then the mistakes which the dear public so often fall into as to the relations which we players hold toward each other! This was very often illustrated at the Union Square Theatre between Charles Thorne and myself. We often squabbled, and neither of us being very conciliatory it was no unusual thing for us not to be upon speaking terms with each other for weeks at a time. Needless to say, this fact made no difference in our performances, and all this time the common belief was that our relations were more than merely friendly, even tender. "Wise judges are we of each other!" The warmest friendship existed between Charles Thorne and Stuart Robson, a sort of David and Jonathan relation, and their pranks and practical jokes often partook more of the character of those of boys at boarding school than of two men employed in the serious business of life. But they were not serious-minded men. One of Thorne's customary amusements was to go to Robson's dressing room and, being much the larger and stronger of the two, to amuse himself by knocking Robson about, sort of playing ball with him, as it were, despite Robson's cries and appeals, all necessarily subdued, for the dressing rooms were all directly under the auditorium. Thorne's dressing room was next to mine, and as the partition was thin we could not very well avoid hearing what went on in each other's room. One night Robson called upon Thorne, and after the usual greetings I heard Robson's voice blandly referring to numerous occasions when Thorne had treated him with peculiar severity, and saying quite cheerily, "And now, Charles, I am about to strike a balance." Just here I heard a lock click. Robson had locked the door! And despite Thorne's cries, appeals, threats, objurgations—we will call them objurgations—Robson proceeded to strike that balance, and from the force and rapidity of the blows that fell, and the cries and suppressed shrieks that Thorne uttered, it was a pretty heavy one.

I learned afterward that the implement used on the occasion had been the buckle end of a trunk strap! And during this castigation Robson's voice, bland and persuasive, would assure Thorne that it was entirely for his—Thorne's—spiritual, moral and physical welfare!

I am here reminded of the first time I met Robson. It was in Philadelphia. I was dining with friends, members of the company of which I was also a member, when he called to say good-by. He was leaving Philadelphia to go to an engagement in a distant city. His talk, and especially his squeak, amused and delighted me. I remember he told us, among other statements, that for this engagement to which he was going he had provided himself with an entirely new and extensive wardrobe, to wit, an empty champagne basket and a pair of striped stockings.

Thorne and Robson, in their relations with each other and in their general behavior, as I have said, were more like two boys than middle-aged men, heads of families, and they were never more happy than when they were playing practical jokes upon other members of the company.

Perhaps no more contrasting members of the sons of Adam were ever thrown together than Thorne and Robson, and John Parselle and Frederick Robinson. These two, both a few years older than the former, were English and perhaps a shade more seriously disposed, blessed with a smaller share of the sense of humor than falls to the lot of even the usual Englishman. They were easily made the victims of their American comrades. They did not care so much to annoy Parselle, for he was singularly unemotional. Indeed, he once told me that he had never been conscious of a strong emotion, of either love or hate, or joy or sorrow, in his life.

But Frederick Robinson was extremely irascible, and he was constantly falling into traps and pitfalls, artfully prepared for him by Thorne and Robson.

Robinson in private life wore a wig, and on the subject of this wig he was extremely sensitive. To repeat Marie Wilkins' description of him—needless to say he was not a favorite of hers: "He is as bald as an egg, my dear." Nobody, not even his most intimate friend, not even his dresser—they used to be called "dressers," now they are "men" or valets—ever saw him without it. Had he had the power I have no doubt he would have followed the example of Louis XIV. That great monarch always wore a wig, so artfully constructed and built up that it added several inches to his diminutive stature, and he always passed his hands through a small aperture of the curtains of his bed, received his wig from some one of his innumerable attendants, donned it and then emerged, a comparatively stately figure.

Frederick Robinson's dresser was never admitted to the dressing room until the wig for the performance had been donned and until the wig for private life had been disposed of—where, no one ever accurately knew, though there always appeared on the dressing table a casket of "rare and antique workmanship," which was always kept jealously locked, and Thorne and Robson held many solemn colloquies as to its contents, which resulted in their determination to possess themselves of it and learn for themselves its contents.

This resolution crystallized during an engagement of the Union Square company at McVickar's Theatre, Chicago, and I, by accident, was an enforced co-conspirator. These two old boys one day during matinee were just emerging from Robinson's dressing room, the precious casket between them, when I emerged from my room, which was directly opposite. Tableau! With more force than ceremony they replaced me, as it were, in my room; locked the door, and then and there extorted from me, under awful threats, pledge of my silence. One threat which they made me was that they had detected me in the act of possessing myself of this precious casket; they had with much struggle and difficulty wrested it from me, and feeling sure that it must contain something which he — Robinson — valued very highly, they took great pleasure in restoring it to him, reminding me that they would "stand by" each other with oaths if necessary, and it would be a case of two against one.

CHARLES R. THORNE.

Of course I yielded. I had to fly to take up my "cue." Their argument was unanswerable, and as I hurried off in one direction these marauders disappeared in another.

The performance ended, everybody seeking the dressing rooms, and the storm, for which I was listening, with mingled feelings, in which a sense of guilt held a large share, broke. At first Mr. Robinson, in a loud voice, evidently very much perturbed, calling his dresser. Then two voices, one angry, t'other in meek protest. Then a door slamming, then a long silence. Then a loud explosion. Robinson's dressing room door flung violently open. Robinson's voice, loud, aggressive, threatening, commanding: "Go and find it, sir! Don't answer me! Where is the manager?—the stage manager?—the—the—" the noise increasing, but becoming inarticulate, other dressing room doors opening and figures appearing therefrom, in more or less of garments, "in the alarm of fear caught up," and all wanting to know the cause of the excitement. A little more tardily than the others Robson, followed by Thorne. Robson, positively seraphic in the calmness of his demeanor and the beaming innocence of his countenance. Thorne's manner was more rugged, and when he was told of Robinson's loss he received the statement with grave incredulity. The manager, stage manager, stage doorkeeper—every man Jack and woman Jill in the building—was brought up for examination, the unfortunate man who waited upon Robinson standing pale and limp, looking the veriest criminal "that ever cut a throat or scuttled a ship."

Gradually the crowd thinned. Still Robinson raved and ramped and "pawed up the ground." When suddenly Robson, who had some little time before disappeared, reappeared, bearing in his arms the casket, the much-treasured, much-lamented casket, and, in tones rendered musical with sympathetic happiness at being thus the instrument to bring peace and pleasantness to the soul of his comrade, he related how he had employed himself in making an exhaustive search of all possible and impossible places; he had found this precious box in the cellar under a pile of rubbish! This accounted for the dust and cobwebs with which it was covered.

Robinson's delight at its recovery and gratitude to Robson were—well, they were!

For me, to quote my old friend Dickens, "I felt like two burglaries and an assassination."

ROSE EYTINGE.

AMONG THE DRAMATISTS.

The Children of Men, a domestic melodrama recently produced by the Players' Stock company at the Bush Temple Theatre, Chicago, the work of Lucie France Pierce, scored a success with the audiences before which it was represented.

Alice M. Smith and Charlotte Thompson, the authors of The Strength of the Weak, have accepted an offer from Grace Isobel Colbron for the English and German rights of the play.

Paul M. Potter is to write the comedy in which Lillian Russell will be seen next season. The play is to be founded on Francis de Croisset's La Bonheur Mesdames, and will be called Barbara's Millions.

Milton Royle has been engaged to rewrite his comedy, My Wife's Husband, for Marie Cahill, to be presented by her next season in musical comedy form. The score is to be prepared by Silvio Hein.

Strictly first-class company of 40, playing best royalty musical comedies. Summer time open. Address "Metropole," care MIRROR.

INTERVIEW WITH CHARLES KLEIN.

On last Friday a representative of THE MIRROR obtained an interview with Charles Klein, who granted the favor most graciously and did not appear reluctant to discuss English theatrical conditions as he had analyzed them on his recent trip abroad. Mr. Klein manifested no bitterness whatsoever over the comparative failure of his great American success, The Lion and The Mouse, as a London production. During the interview he repeatedly emphasized the point that whatever he might say of the English theatregoing public and English drama was the result of unbiased observation, being in no manner prompted by personal disappointment. With two such prodigious successes as The Music Master and The Lion and the Mouse playing to crowded houses with indefinite runs still before them Mr. Klein can well afford to speak his mind without standing in peril of having his words misconstrued.

"In the first place," said Mr. Klein, "society in London is absolutely absorbed with the craze for bridge whist. The game has positively become a mad infatuation—incomparably more far-reaching than its New York vogue. The leisure class in England, and London particularly, is much larger than in America and much more indifferent to what the rest of the people are busying themselves about. When the men aren't playing bridge or attending social functions—teas and receptions—they while away time watching cricket matches. The women are equally satisfied with the same kind of routine. They refuse to go out of their paths in the search for amusement, as Americans do."

"And this sluggish spirit affects the theatres?"

"Yes, most decidedly. English drama is suffering from what is nothing less than a national apathy. In fact, the English drama, as it has been known in former times, seems gradually to be becoming extinct. Famous playwrights, men like Henry Arthur Jones, complain that they can't get their works produced."

"Yet His House in Order, Pinero's latest work, has created an immense sensation, has it not?"

"It has certainly been successful. Unfortunately I did not manage to see the play, but I have read it and studied it with deep interest. It is infinitely above other London productions of the current season, and—it is written by one of the greatest living dramatists. It is a drama of intense interest on simple, human lines satirizing a stratum of society that the English people especially love to ridicule—the ultra-precise and puritanical element. Besides, it was performed by two of the most popular stars, assisted by a popular cast, in a favorite theatre. With such a production it was sure to draw anyhow. The Spring Chicken is an ordinary type of Great British 'sensation.'"

"What is the English attitude toward American plays?"

"They simply aren't interested in American affairs, despite all popular ideas to the contrary. An American subject is not sufficiently personal to arrest the Englishman's attention—which, as I have just explained, is vague and extremely difficult to attract. The first performance of The Lion and the Mouse was the occasion of one of the most generous and spontaneous demonstrations I ever saw in any playhouse. Perhaps it was because my friends were there in full force; but I feel assured that all the people who saw the play were honestly pleased with it. The treatment which the play received from the critics was perfectly fair and equitable in intention. English criticism is perhaps superior to that in America, inasmuch as the reviewers still adhere to a truly critical style in their writings. The American *nouveau riche* doesn't tend to increase English sympathy for trans-Atlantic affairs. He talks too much and is too self-important."

"Is it true that the English public is hostile to an American author?"

"I believe there is no hostility toward anyone—except, possibly, the German, owing to commercial rivalry. Anyhow, I doubt if the public concerns itself as to the nationality or personality of the author. As a rule audiences interest themselves only with the finished product—the performance as they see it on the stage. I do not think it is just to count The Lion and the Mouse as a 'failure.' That is not the word for any piece so favorably noticed by the critical authorities. It simply didn't attract popular attention. The Lion and the Mouse and Shore Acres had almost identically the same experience. They opened and closed together. Henry Arthur Jones has said, 'The British public refuses to take its drama seriously.' I wish to endorse this statement. The most popular actor in England today is Seymour Hicks. The audience laughs the minute his voice is heard in the wings."

"Yet the English musical productions are decidedly superior, are they not? Veronique was considered an example."

"Their musical standards are far higher than ours, and their dramatic standards are lower. Concerts are universally well attended. Music halls draw the largest audiences."

Mr. Klein paused; then continued deliberately and pointedly: "In London there seems to be a general atrophy. The English mind refused to go ahead with the times; it is still looking in the glorious victories of Trafalgar and Waterloo; it has its own point of view and will not budge. The theological skepticism so prevalent there has indirectly destroyed the ability of the upper classes to accept stage sentiment and the necessary theatric illusions. 'Inordinate self-restraint is the key-note of British existence. As I once heard an Englishman explain it, they are 'ashamed of their emotions.'"

Before closing the interview, Mr. Klein mentioned the undoubted personal successes achieved by several of the leading performers in the English Lion and the Mouse Company, especially by Margaret Illington, whose work met with notable approbation. Pinero saw her performance and declares himself more than satisfied with her selection as star for the forthcoming New York production of His House in Order. Next Autumn Mr. Klein will have another play before the public—a play as yet unnamed—which he hopes may duplicate the success of his two most recent adventures. Just as the reviewer was on the point of withdrawing, Mr. Klein stopped him again. "There's one thing more I wish you'd say as conspicuously as possible," he concluded. "If English dramatists can't satisfactorily dispose of their work in their own country how can Americans hope to invade that market?"

THOMPSON AND DUNDY QUIT HIPPODROME.

Frederick Thompson and Elmer S. Dundy, to whose energy, acumen and executive ability the New York Hippodrome owes its existence, are no longer in charge of that house of amusement. The announcement of their withdrawal was made on Friday morning at the office of John W. Gates, where a meeting of the Board of Directors of the company that owns the building was held. William H. Cheseborough, head of the United States Realty Company, was elected president of the Hippodrome Company in place of Mr. Dundy.

Rumors of all sorts have been floating about in theatrical circles as to the real reasons for the retirement of Thompson and Dundy from the management of the enterprise in which they took so much pride, but the managers stoutly maintain that other amusement affairs in which they are interested require all of their time and attention, and that it is solely for this reason that they resigned. In addition to Luna Park, in Coney Island, they are making plans for an immense new park at Fort George, on the banks of the Harlem River, where they have secured a plot of nine acres that will be converted into a big pleasure ground for New Yorkers. Mr. Thompson is up to his ears in work on the details for this, to be one of the great achievements of his career, which has run but thirty-four years, all told. On the other hand, it was whispered that the directors, John W. Gates, Harry S. Black, and others financially interested, thought that Thompson and Dundy were so lavish in their expenditures in staging the entertainments that the net profits were not as satisfactory as they should have been. It will be remembered that some months ago, when Mr. Thompson was in Europe, Mr. Gates and his associates decided to raise the prices in opposition to Mr. Thompson's policy. Upon the return of the latter from across the sea the prices were restored to the former scale.

It was announced on Saturday that Edward P. Temple, who has been the stage director of the Hippodrome since it was opened, will have full control of everything connected with future productions, and is now temporarily in charge of the house as general manager, assisted by Harry S. Black and Paul Starrett, a committee appointed by the directors. Giles E. Mainwaring, a director of the American Audit Company, has been installed as the financial representative of the company and will take full charge of the accounts. He has had no theatrical experience, but that will make no difference, as his duties have nothing to do with the artistic end of the enterprise. A business manager is yet to be selected, and the name of John Ringling has been prominently mentioned in this connection.

To offset the reports that the house had not been paying, Mr. Thompson produced a statement from the auditor of the company that shows a net income last season up to April 14 of over $350,000. He also stated that the investors had received up to the present time 6 per cent. on the bonds issued for the construction of the building. The house cost nearly $2,000,000, and the productions, including the very expensive circus acts and specialties imported from Europe, make up a big total, so that it is absolutely necessary that a big business shall be done in order that the books may show a profit. The actual running expenses of the house are said to be in the neighborhood of $20,000 a week. It is said that the final scene in A Society Circus that has just closed its run cost about $80,000. It fitted but two minutes in the bill. Thompson ad Dundy will retain their stock in the Hippodrome, amounting to $350,000, and in consequence are still deeply interested in the ultimate success of the institution that they founded and launched so brilliantly.

The engagements of performers will hold good and the plans outlined by Mr. Thompson will be carried out, so that the new manager will have smooth sailing at least until December, when it will be time to put on a new production.

GOSSIP.

The Girl Patsy, which has been the object of so much discussion, has booked its tour for 1906, and will follow the Southern route, returning north via Chicago. Jane Manidin Feigl, the author of the play, has received many letters from priests and ministers lauding the beauty of the play, and the out-of-town managers who witnessed the performance asked the privilege of booking it.

Matt Nasher is seriously ill at the S. R. Smith Infirmary, New Brighton, Staten Island. His friends can see him on Mondays, Wednesdays and Fridays from three to four o'clock.

Amelia Gardner and Harry J. West, who were playing at the Majestic Theatre, San Francisco, at the time of the earthquake, and who came to New York as soon as possible afterward, have returned to the Pacific Coast to join the Belasco Stock company at Los Angeles.

Nance O'Neil, it is said, has signed with Jackson and Reed, of New London, Conn., to be presented in a new play next Fall. Miss O'Neil's trip to the Orient will be postponed.

Wright Lorimer will sail for Europe on June 19 and will spend his vacation in England, Norway and Sweden. Mr. Lorimer's fourth season in The Shepherd King will begin at the Colonial Theatre, Boston, on Sept. 3, his bookings calling for a thirty-five weeks' tour. He will be seen during the season in Ibsen's The Wild Duck, and next Spring in a new play founded on the Biblical story of the prophet Daniel, from the pen of Lewis Pendleton and himself, of which William A. Brady will make an elaborate production.

The Ramblings of An Old Mummer.

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I. YOUTHFUL EXPERIENCES.

IT was all father's fault that I ever had anything to do with the stage. He was not an actor by profession; he held a good appointment in a government office in London, but he was as badly stage struck as any boy. He rendered my mother's life a burden to her by periodically organizing theatrical performances in our Theatre Royal, back drawing room, which was converted into a stage by the aid of a carpenter, who put up a proscenium and wings, and laid down a row of footlights from the chandelier. My sisters and myself were enrolled as members of his company, together with any misguided friends he could persuade to don the motley.

RUSSELL CRAUFORD.

My first appearance was as the luckless young Prince Arthur in Shakespeare's King John, my father enacting Hubert. I had no great devotion for the Immortal Bard at that time, and it was only by a bait of coin of the realm that I could be induced to cram the lines into my benighted brain. I can recall that the gentleman who played King John nearly wriggled himself out of his clothes in his endeavor to simulate the sinuous movements of a snake at the line, "He is a very serpent in my path."

Our costumes were designed by father, and carried out by a dressmaker. I fancy a considerable quantity of the governmental red tape was laid under contribution, combined with thick brown paper, in the construction of sandals. My father cherished the mannerisms of the old school, for he was addicted to what I believe were called Macready pauses. When he said, "Go closely in with me; much danger do I undergo for thee," he placed one hand in his breast and scraped his toes slowly along our best drawing-room carpet in a most effective manner. I remember a little *contre-temps* that occurred to me at a literary institute one evening. When I came to the line, "the wall is high and yet will I leap down," I jumped from a bench, representing the wall, into a gentleman's tall hat that had inadvertently been placed on the ground beneath. Father had to pay for a new hat, and they cost a guinea then. One night my father forgot to remove his spectacles, and when he solemnly entered as Hubert he was greeted by the exclamation, "Bravo, four eyes," from a boy in the back seats.

My father also gave readings at various literary institutes and I assisted him. Very soon I was promoted to sing comic songs or recite in order to eke out the programme. Then my ambition to become a public performer started. I was not quite sure as to the line I should adopt. My ambition for the time being was determined by the class of entertainment I last saw.

For some time I leaned toward a career as an acrobat, the result of a visit to the circus. I put up a tight rope in the garden, between two trees, and acquired some proficiency in walking upon it, with the aid of a balance pole constructed from a clothes-prop and having a heavy dumb-bell at each end. I learned to walk on a barrel and could perform quite a number of acrobatic feats, with the aid of my brother, who was stouter and heavier than myself and therefore served as my "bearer." I climbed and trampled upon him in a most cruel manner; but he was very long-suffering, though he failed to enter into the business with the same ardor. Next, having seen a protean entertainer portray a number of different characters with rapid changes of costume, I concluded to take up that line of business, and with the aid of my brother, still an unwilling recruit, performed a sketch called The Enchanted Hash, at the houses of various friends.

As I grew older I was in great demand at "Penny Readings," as they were then called, where I sang comic songs and recited monologues, several of them composed by myself. My efforts were usually received with considerable applause, some of my friends expressing an opinion that I should cut a good figure on the stage. I must remark here that the wisest thing for any ambitious amateur to do before giving up the work he is engaged in is to try his unfledged wings in a professional engagement for a few weeks during vacation. He will then appreciate the difference between playing to an unbiased audience, instead of to a circle of admiring acquaintances.

I saw the entertainments given by W. S. Woodin, Thurton, Fleming Norton, and Fred Maccabe, and selecting some of my sketches I had some costumes made, purchased some wigs and boldly vaulted into the arena. I managed to get a few engagements at suburban institutes, occasionally making a brief excursion into the provinces. I took the old Theatre Royal at Oxford, during term time, for a week, engaging a very prepossessing young lady vocalist as an additional attraction. The students, who composed almost my entire audience, were a most unruly lot, and interrupted my rather immature efforts with sarcastic remarks. One evening some of them managed to get behind the scenes and arrayed themselves in my costumes. However, they were a good-hearted, devil-may-care lot of young fellows and insisted on my pianist and myself coming to supper with them after the show.

Riding on bicycles and tricycles was very popular just then. I had never tried my prentice hand or legs at the sport, but one of the students, who said he knew all about it, induced me to take a mount with him on an extraordinary machine called, I presume, a "quadruple." I have never seen anything like it since, and fancy it must have emanated from the fertile imagination of some local genius. It consisted of two wheels in front, with a saddle over them, on which my instructor sat, connected by an iron bar about six feet long, with two more wheels in the rear, with another saddle for me to perch upon. We both had pedals to work. We had some difficulty in making a start and traveling down the High Street, but, with the aid of an admiring and shouting crowd of boys, we finally got outside the town. I began to suspect that my partner's knowledge of the noble art of bicycling was more theoretical than practical. We came to the top of a long and steep hill. Now, thought I, is the time to show him what I can do, so I started to pedal as hard as I could. Our course became exceedingly erratic, we were soon swaying from side to side of the road, and, finally, came to a full stop in a heap of stones. We were both considerably bruised and cut; the machine was a mere wreck.

One of my earliest engagements was with a conjuror, or, as he styled himself, a Professor of the Prestidigitatic Art, whose stage name was Professor Dupar. I soon re-named him Don't part, for it was hard work getting any money out of him. I had to sing comic songs and assist him in his tricks. I think I wasn't a very proficient helper, and once, when I showed up the mechanism too much, the professor's language was extremely coarse. But the single handed show was ceasing more and more to draw the public; in theatrical parlance, they were beginning to know too much. Small towns where formerly they never saw a regularly organized theatrical troupe began to be visited by small traveling companies, and then the days of the single handed entertainer were numbered.

I determined to try and get an engagement as an actor. And now a little advice to the young man or woman trying to get a start on the stage. After more than thirty years' experience I have arrived at the conclusion that obtaining an engagement is greatly a matter of fortune. You happen to interview a manager at the right moment when he is wanting some one in your line, or you may chance to meet a manager or agent who desires some one for a part you are especially suited for. Always be on the lookout to find a manager who is actually making up a company; otherwise, your time and his will be wasted. Above all, when you are admitted into the presence of the manager don't be nervous, fidgetty or loquacious; be brief and speak distinctly.

To young women, I say put on your best clothes, but don't put any stage paint on your face. A young woman succeeded in getting an interview with Beerbohm Tree in London, and said very gushingly: "Oh, Mr. Tree, you *must* give me an engagement! I know I can act, I can feel it; look in my face, you must see it!" "I see you can't make-up very well," said Mr. Tree.

I heard another story of a very handsome young woman who had naturally a beautiful and brilliant complexion. Walking out one day, a rude, would-be gentleman stared her in the face, and said quite loudly: "Painted, by God!" "Yes," retorted the young lady, "and by no other hand."

Looking for a start, I began to search the "Wanted" advertisements in the *Era*.

I answered an advertisement for a young man to join a dramatic company in a Lancashire town, and received a reply, telling me to come on at once. The salary offered was very low, but I concluded to accept. I found the theatre, interviewed my manager, who seemed to take more interest in the fact that I had quite a collection of wigs and "props" than anything else, and was given a small part to study for the next night. He did not seem to attach much importance to rehearsals, but said I could run through the lines with him in the morning. The play was The Home Wreck. I got through somehow. The company appeared very careless, and I gathered from certain uncomplimentary remarks made in the dressing-room that salaries were somewhat in arrear. Oh, that dressing-room! It was under the stage, a mere cellar with an earthen floor, a rude shelf fixed round, two or three bottomless chairs, and lighted by a few guttering tallow candles stuck in bottles.

Our manager was an exceedingly choleric man and a good boxer. A young fellow in the company said that he intended to give him notice to quit. "Take care how you do it," said another, "or you're likely to get a punch on the nose." "I know a trick worth two of that," retorted the recreant. After the show the young man knocked at the door of the manager, who had been playing, and was standing with his back to the door, his face over the basin and covered with soap. "Come in," shouted he, his eyes full of soap. The young fellow laid down his written notice. "There's my notice," said he. Bang! and, before the astonished manager could get his head out of the towel, he received a tremendous smack in the face, while the youth rushed out, leaving a trail of curses behind him. One night he was playing in a drama where he was supposed to have been shot, and his corpse was discovered lying on a door in the centre of the stage, surrounded by sympathetic friends, *a la* Conn, the Shaugraun. The great effect was when the door was slowly hoisted up from below and the apparent corpse came to life. Unfortunately the door was hoisted from the wrong end, and the corpse stood on his head. You may imagine his language. I hesitated about opening my trunk, and with reason, for the next day I discovered that one of my pet wigs had disappeared.

The manager was a character. On Saturday nights he would shout out: "Now then, gentlemen, Saturday night; more guts and less art." The company were a heterogeneous lot. One old gentleman was very quaint; he never took off his street clothes, no matter what he played, but usually pulled on a long pair of boots. I believe, if he had been obliged to wear tights, he would have put them on over his trousers. His idea of make-up was simple, but very subtle; he rubbed his face with a bit of chalk, added a dash of vermilion, rubbed a little soot from the chimney on his eyebrows, and was ready for the fray. He never washed his face, but scrubbed it with a piece of newspaper when the curtain fell.

I had never been in Lancashire before and thought the inhabitants strangely uncouth. I expect the following story is a fact. A Frenchman had to travel to Bolton. When the train arrived, being a little uncertain, he called to a railway porter: "Porter, be so good to tell me is xis Bolton?" The porter regarded him with a stony stare; the Frenchman repeated his question. "Yer silly fool, coom out," said the porter, dragging the astonished foreigner on to the platform by his coat collar.

Well, I remained with that crowd for a few weeks and then returned to London, somewhat disheartened by my experience. I got an introduction to Mr., now Sir, Squire Bancroft, and was engaged by him for the Prince of Wales Theatre, Tottenham Court Road, in April, 1874. I opened as Sir Harry Bumper in The School for Scandal. John Hare was Sir Peter, Mr. Bancroft Joseph, Charles Coghlan Charles (a beautiful performance), and Mrs. Bancroft Lady Teazle. It was indeed a change to find myself in a comfortable theatre after what I had just gone through.

In the scandal scene, in Act I, we had a number of "supers" as guests, among them a venerable old woman, a charwoman, who cleaned the theatre in the daytime. She had beautiful white hair and a strongly marked, characteristic face, and, when dressed in a handsome, old-fashioned brocade gown, made a notable picture. She was rather deaf. One night when Mrs. Bancroft, as Lady Teazle, was strolling round the stage, while the dialogue was proceeding in front, she said to the old lady in a low voice: "How are you tonight, Mrs. Smith?" "Very well, thank you, mum," replied the old lady in a loud voice to the astonishment of every one. We had a nicely furnished green room—it is a pity that they have died out—with shelves filled with books, principally on subjects connected with the stage, and there we occupied our waits.

While in London I took lessons in elocution from Walter Lacy, deriving some aid from them, though a considerable portion of the time allotted to me was consumed by Mr. Lacy telling funny stories. The chief benefit of studying elocution is that it teaches the actor not to mumble in a slovenly or indistinct manner; he learns to "speak the speech trippingly on the tongue," and to give full value to the vowels. He also learns what words to emphasize. With some actors of the new school elocution seems a lost art. There should be no such thing as a new or old school of acting, for the true art is "to hold the mirror up to nature," and this can only be done in one way—the right one.

RUSSELL CRAUFORD.

AMATEUR CIRCUS AT RYE.

On Saturday, June 9, the Rye Amateur County Circus gave its only two performances of the season. It was notable as a society event and notable as one of the huge jokes in which the fashionable colony occasionally indulges. The Port Chester Hospital, the Woman's Loyal League and the Village Improvement Society of Rye are going to be considerably the richer as a result of this "enormous aggregation of talent." There were freaks, equestrian acts and wild animals galore. Some of the horses seemed to understand that their efforts were being directed by amateurs, and consequently took various liberties, such as leaving their riders ignominiously on the ground and jumping out of the ring. The lions of the occasion—actual, make-believe beasts and not merely social heroes—were Arthur Corwin, E. B. Boise, R. J. Buckholtz and Horace Connor. They occasioned no little trouble for their intrepid trainer, Mrs. Connor, who nevertheless kept them properly subjugated. At one time two of the ferocious creatures lost their heads, but happily found them again. Charles Fleming and Harry Crichton were the elephant and looked as colossal as possible under the circumstances. Charles L. Perrin was the strong man, and George Hughes appeared on the tight rope without meeting any disaster. Among those in the equestrian features of the programme were the Misses Lawton, Allen, Bistir, Crow, Connor, Fleming, Ford, Lesher, McLaughlin, McClenahan, Nash, Smith, Entz and Mrs. H. Barnard, Jr. Redmond P. Kersey, formerly of the New York police, exhibited his wonderful horse, Pompey, "the four-footed detective, for fifteen years the most intelligent horse on the New York police squad." The chariot race broke no records—a good precaution against breaking bones. A. B. Duffie and Dr. W. B. Short appeared as Cossacks, the doctor being unseated, but not sustaining any serious injury. The last display, a Spanish bullfight, was arranged by George D. Barron, of New York. Though the bull was ultimately killed, the two gentleman who impersonated the beast were not materially the worse for wear.

WEBER ENGAGES NEW PEOPLE.

Joe Weber last week concluded negotiations by cable with two very prominent players who will be members of his company next season. They are Cecilia Loftus and Maurice Farkoa. Miss Loftus has had an extremely varied career, ranging from music hall imitations to Ophelia in Hamlet, with all sorts of parts in between. Mr. Farkoa has been a member of George Edwardes' forces for several seasons and has been seen here at Daly's Theatre in some of the Edwardes musical comedies. He also tried vaudeville on the Keith circuit with success. He has a good voice and considerable magnetism and is likely to add to his popularity under Mr. Weber's management. Another engagement made by Mr. Weber a few days ago was that of William Burress, the comedian. Lillian Blauvelt is already under contract with Mr. Weber, so it would seem that excellent results may be expected from the company when it returns to the Weber Music Hall in December after a road tour of three months, during which Twiddle-Twaddle will be presented. Before the company returns to New York an entirely new entertainment will be rehearsed and will probably be done for a few nights on tour, in order that it may be in good running order for the New York opening.

AT SUMMER PLACES.

Frederick E. Mortimer, stage-manager of Under Southern Skies (Western), is spending the Summer months at Atlantic Highlands, N. J. He has been re-engaged for next season, opening Aug. 23 at Wheeling, W. Va.

Mr. and Mrs. H. C. Blaney are spending their Summer at Centre Moriches, L. I., enjoying a new motor boat.

Mr. and Mrs. Harry Lane are at Mt. Clemens, Mich., for the Summer.

Julia Kingsley and Nelson Lewis are spending the Summer at Sharon Springs, N. Y., with Mr. Lewis' family. Miss Kingsley's mother, Mrs. G. W. Cory, and sister, Mrs. Fred Dodds, of Chicago, are also guests at "Maplewold." The Kingsley-Lewis company opens its vaudeville season Sept. 10 at Keith's, New York, with the entire circuit to follow.

Mr. and Mrs. Joseph Redman (Minna Ferry) are spending a few weeks at their Summer home, Syosset, Long Island. They have been engaged by Henry W. Savage for The College Widow for next season.

Belle Gold will Summer with her mother at Urlton, Greene County.

T. H. Winnett is still at Mt. Clemens, Mich., where he is taking the baths regularly and constantly improving in health.

George and Lizzie Conway will spend July and August at Atlantic City.

John Griffith, who closed a successful season of forty weeks, will spend the Summer at Freeport, L. I.

Howard C. Cuyler is spending the Summer at Smithtown Branch, Long Island.

Charles W. Young writes froh the Clementine Bath House, Mt. Clemens, Mich., under date of June 9: "Our professional colony is honored this week with a few distinguished headliners. Among them is Henry V. Donnelly, of The Vanderbilt Cup, who arrived Sunday last and hardly knew his wife, she is so wonderfully improved; she is beginning to look like the soubrette of old Natural Gas days. Sam Morton, of the Four Mortons, is up spending a few days with his fat pilot, Frank V. Hawley. Charles T. Aldrich, known as Secret Service Sam, is here for a vacation. William T. Keough, of the Star Theatre, New York, is here to bathe and look after his real estate interests. Dollie Kemper, of The Gypsy Girl, is here for a three weeks' outing. Mr. and Mrs. Jake Isaac cut their Paris, France, visit very short in order to get here for their annual course of baths. Mr. and Mrs. Walter Gilmore may be addressed care of Clementine until Aug. 1. Merrill H. Norton, manager of The Missouri Girl, is here to bathe and fish. Happy Harry Sellers, the popular advance man, is here for the benefit of the waters, and the water wagon is very much in evidence. Phil Doreto, of Rosaire and Doreto, is here bathing for bad ankles. Albert Weis, of the Grunwall Southern circuit, is visiting friends at the Park Hotel. Guy and Francis Rowson are spending a few weeks with Sadie Hasson Dowling. H. B. 'Pop' Whitaker, manager of The Governor's Pardon, is here after a very successful season. Dan Gracey and Guy Rowson are both recovering from slight surgical operations, and will soon be about again. Jolly Fannie Rice, Junie McCree, and Eddie Garvie are meeting with great success in their flesh-losing process, 'Walk, dare you, walk.' Charles W. Waldron is as brown as a berry and feels fine. We are organizing two ball clubs, the Geese and the Harps; Sam Bernard, captain of the Geese, with Charlie Aldrich captain of the Harps. I am sorry Charlie Mason is not here to carry the bats. William Kibble is East looking after costumes and printing, and there is a great laugh in store for him when he arrives home, as his bloodhounds have killed about $60 worth of his neighbors' chickens, for which Willie must settle. Nick Norton had a lovely bunch of bass in his fish box for his friends in Brooklyn, but when he went to get them to pack for shipment they had disappeared. Nick is saying yet, 'I hope they choke.' It is a case of S. R. O. both at Sadie Hasson's and the Cameron. Glad to report Lizzie B. Raymond doing fine in her new venture. Next Tuesday is set for the gathering of the clans at the Clementine, on which occasion members of the actors' colony will sit for a photograph. Irene Prahar, of Richard Mansfield's company, has had her mother join her here. They will remain for several weeks at the Park Hotel. Margaret Nelson is rapidly improving and enjoying her vacation hugely."

EZRA KENDALL IMPROVING.

The friends of Ezra Kendall will be glad to learn that the comedian, whose serious illness it was feared would terminate fatally, has almost recovered, and his physicians are confident that in the near future he will be as strong as he ever was in his life. He has been in a sanitarium in the West for several weeks, and the rest and treatment have been entirely successful in restoring the favorite comedian, whose originality and good humor have done so much to lighten the burden of existence for patrons of the theatre for many years.

CUES.

Anna Wilkes is to have the role of Dorothy in The Wizard of Oz next season.

Gertrude Perry has signed as leading woman with Al. Wilson.

Vera Michelena has taken Estelle Wentworth's place in The Tourists.

Mrs. Mildred Beverley has been granted a final decree of divorce from William Beverley. The case was heard before Max Altmayer as referee.

Ellen Mortimer will continue to play the part she originated in The Mountain Climber next season.

ALLEN S. OLMSTED WINS IN COURT.

The Foot-Ease Trade-Mark Sustained.

Buffalo, N. Y.—The Supreme Court has granted a permanent injunction with costs against Paul E. Hudson and others of New York City, restraining them from making or selling a foot powder which the court declares is an imitation and infringement on "Foot-Ease," now so largely advertised and sold over the country. The owner of the trade-mark "Foot-Ease," is Allen S. Olmsted, of Le Roy, N. Y., and the decision in this suit upholds his trade-mark and renders all parties liable who fraudulently attempt to profit by the extensive "Foot-Ease" advertising, in placing on the market the spurious and similar appearing preparation involved in the case. This the court declares was designed in imitation and infringement of the genuine "Foot-Ease." It is said that similar suits will be brought against others who are now infringing on the Foot-Ease trade-mark rights. Each package of the genuine Allen's Foot-Ease has the facsimile signature of Allen S. Olmsted on its yellow label.

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HARRISON GREY FISKE,
EDITOR.

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Largest Dramatic Circulation in the World.

MIRROR SUBSCRIPTIONS FOR THE SUMMER

Members of the profession may subscribe for The Mirror *from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 85 cents; three months, $1, payable in advance. The address will be changed as often as desired.*

SOME OLD ACTORS.

THERE has recently been published in London a volume called "Monographs," by Sir THEODORE MARTIN, that gives freshly some ideas as to several old actors, among them GARRICK and MACREADY. A letter which the author quotes is of quaint interest. It was written by a friend of both JOHNSON and GARRICK to a clergyman at Rochester, and pictured the start of two men afterward to become famous for the metropolis. "He" (meaning GARRICK), says the letter, "and another neighbor of mine, one JOHNSON, set out this morning for London together; DAVY GARRICK to be with you next week and Mr. JOHNSON to try his fate with a tragedy, and to see to get himself employed with some translation, either from the Latin or the French. JOHNSON is a very good scholar and poet, and I have great hopes will turn out a fine tragedy writer."

Of course, JOHNSON never fulfilled this hope, distinguished as he was in his day in literary pursuits, and he never imagined that his companion in this pilgrimage would surpass him in fame related to the theatre. In fact, GARRICK's friends expected him to shine at the bar; but though he read the law for a time it had no charm for him, and he deserted it for the vocation of a "wine merchant," setting up modestly in a cellar near the Strand, though more pretentiously than his later friend and rival, FOOTE, would insinuate in his contemptuous reference to GARRICK's stock as "three quarts of vinegar."

MACKLIN, who lifted the role of Shylock from vulgar comedy, and whose immense success on the first night on which he played the part seriously led him to remark proudly, "I am not worth fifty pounds in the world, nevertheless to-night am I Charles the Great!" is authority for the statement that even in his wine shop period GARRICK was "wholly possessed by the stage," on which he had appeared as an amateur. In fact, such were his attentions to the theatre that his swindling wine shop patronage—it never was large—forced him to adopt the theatre as a profession.

Before GARRICK's advent, it must be remembered, acting was stilted and conventional. "The quality in which GARRICK then and throughout his career surpassed all his contemporaries," says Sir THEODORE MARTIN, "was the power of kindling with the exigencies of the scene. He lost himself in his part. It spoke through him, and the greater the play of emotion and passion which it demanded, the more diversified the expression and action for which it gave scope, the more brilliantly did his genius assert itself. His face answered to his feelings, and its workings gave warning of his words before he uttered them. His voice, melodious and full of tone, though far from strong, had the penetrating quality hard to define, but which is never wanting either in the great orator or the great actor; and his figure, light, graceful and well-balanced, though under the average size, was equal to every demand which his impulsive nature made upon it."

The author relates that on days when he was playing GARRICK saw no one, spending his time in meditation. More than this, during his performances he would keep aloof from other actors, that his sympathy with the part might not be affected.

No two actors, according to the author, could have been more unlike each other in essential respects than GARRICK and MACREADY, and his analysis of the latter's method will be confirmatory of their opinions to those who contend that FORREST was much the greater and better player. In one thing that makes for success on the stage, as well as for legitimate distinction, MACREADY was lacking. He felt something like contempt for his vocation, which he characterized as "so unrequiting that no person who had the power of doing anything better would, unless deluded, take it up." FORREST's devotion to his art was like GARRICK's; but MACREADY, scorning his calling, thought more of success and applause than of perfection in his art, and his achievements were due, according to the author, not so much in virtue of special genius as from resolute and determined industry. Of course, it is not necessary to say that Sir THEODORE MARTIN has made no comparison of FORREST and MACREADY, and that the references here are suggested by the apparent differences between the men.

THE ACTOR'S SCHOOL.

IN the Washington *Post*, of which he is dramatic editor, FRED F. SHRADER has a thoughtful article on the stock company and the lack of appreciation shown to it to-day by the public that supports the theatre.

That the stock company has been the real school of the actor, as Mr. SHRADER says, is largely true; and the young player of the day is to be pitied rather than blamed for lacks which the present theatrical system shows in the matter of means for the development and disclosure of talent.

"The stage is crowded," says Mr. SHRADER, "with talented amateurs, the ephemera of the art are buzzing gaily in the limelight of the theatre; but when we demand far-reaching and intelligent results it is remarkable how we gravitate to the older actors who gained their experience in the school of the stock companies." And he adds:

Many of the younger actors realise the truth of this, and are eager to secure engagements with the stock companies that play in the Spring and Summer in almost all the larger cities. They are thrown together with veterans, and learn by the associations of one season what they vainly seek to acquire in the course of years playing the same parts in the same plays with the same actors. They are thrown upon their resources and obliged to develop the habit of thought and the exploitation of dramatic values. Except as regards the standard plays, there were no long runs in the old days. The bill was sometimes changed nightly, and then not unfrequently consisted of two and even three different plays. Yet many of us express disdain that a stock company should appear in a new play once a week! Generally this disdain is based upon palpable ignorance, for it is no exaggeration to say that some of the plays presented here by the two stock companies this season, for example, have equaled and even surpassed the original productions, in harmony of proportions and vigor of characterisation. The reason is self-evident. Actors are brought together for stock companies after the regular season has closed whom it would be impossible to assemble in one organization under any other circumstances. They delight in the immunity from repeating the same words and gestures over and over, and enter into the spirit of their work under the stimulus of constant novelty, with the result that their characterisations are oftentimes most forceful. There is not always time and leisure to round a complex character into its full proportions, to get all the values out of it, and to invest it with all the subtlety of a finished study; but this applies only to the more difficult types of character. The actor is learning the habit of differentiating, of regarding his role in different aspects, of seizing quickly upon its salient traits, and recognising the lights and shades that enter into its composition. And the audience shares in the pleasure of the actor, derived from his being obliged to cultivate versatility and vary and enlarge his method in keeping with the different roles he plays.

In many—very many—things the theatre of to-day undoubtedly is far better than it was in the old stock days, when constant changes of bill alone served to spur and hold the attention of playgoers. Aside from the classics, the plays that are accepted nowadays are better plays than were those that formed the repertories outside of the great drama in "the palmy days"; and there can be no comparison whatever as between the general staging of plays now and their material treatment in the old days. Even the theatres are far better and more comfortable, with many devices for the pleasure of patrons; yet the fact remains that formerly the acting compensated for crudities of representation in other matters, and even for threadbare plays.

Criticism, having mainly to do with the acting, was more alert, direct and pertinent in the old days than it now is, for now criticism, so-called, partakes of the multitude of matters in evidence that were non-existent then and that would have been ignored then had they existed, for the acting was the thing. The theatregoer of to-day cannot realize the personal flavor that blended in player and witness in the old days, when the members of a stock company in every considerable city were indeed citizens, having wide acquaintance with their auditors, and being factors in the social life of the day in a great measure. In such circumstances it was a prime pleasure to see this or that actor to-night in one role and to-morrow night in another, part following part the season through and giving full opportunity to study every phase of every player's art and to see revealed every personal charm or idiosyncracy.

The actor then was indeed versatile, fertile, facile and ready. It was his duty to show from night to night the best that was in him, varying his artistic moods with his characters. That such discipline and such opportunities embodied the great school of the player is not open to argument. And, as has been suggested, that the young player of to-day has no similar system for exercise and development is deplorable.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror *will be forwarded if possible.]*

N. S., New York Theatre: So far as can be ascertained from the records, Zola's Nana has never been dramatised and played in America.

MRS. R., Brooklyn: Write to James L. Barry, secretary of the Actors' National Protective Union, Union Square, Manhattan.

W. R. CORILLE, Tours, France: Mrs. Henrietta Chanfrau is living in Philadelphia. Frank Chanfrau died at Jersey City, N. J., on Oct. 2, 1888, of apoplexy.

H. W. T., Memphis: Sag Harbor, a four-act play by James A. Herne, the author of Shore Acres, had its first presentation at the Park Theatre, Boston, on Oct. 25, 1899. Mr. Herne himself played the part of Captain Dan Marble.

L. P. W., Lexington, Ky.: Emma Calvé, the famous singer of grand opera, was born at Madrid in 1864. She made her first appearance as Carmen, the greatest of her roles, at the Royal Italian Opera, London, in 1892.

R. E. S., Springfield, Mass.: Tyrone Power is a grandson of the famous English actor. He is a son of Harold Power, who was interested in many amusement enterprises in England, notably the management of Egyptian Hall, in partnership with Edmund Yates, and who was also an actor, though he did not reach prominence in the profession. 2. Posters of Edwin Forrest in his younger days are rather rare, though prints and advertisements relating to his later years are fairly common to collectors.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., May 31 to June, 7 1906.

THE BALLET GIRL IN PINK; vaudeville playlet in one act. By Gordon Mendelssohn.

THE BANDIT; a one-act Mexican playlet. By E. Frederic Hawley.

THE BUSY BOY. By Pat White, Brooklyn.

CHILDREN OF MEN; comedy drama in four acts. By L. France Pierce.

L'ETINCELLE; comédie en un acte. By Edouard Pailleron. Ed., with introduction, notes and vocabulary, by O. G. Guerlac.

GIRL FROM KANSAS; a comedy drama. By H. H. Palmer.

A GOOD FELLOW; comedy in three acts. By J. C. Nugent.

HER ENGLISH COMPANY; OR, A LONDON ENGAGEMENT. By Harriet Ross Hosmer.

THE ROCK-SHOP; play in four acts. By Jules Eckert Goodman.

THE JEST; a comedy in one act. By C. H. Keogh.

JURY FOR THE NIGHT. By Edgar Allen Woolf.

THE LAST OF THE TROUPE; comedy in one act. By Charles Horwitz.

THE MAID OF MANALAY; an original comic opera in two acts. Book and lyrics by Joseph Blethen.

MAID OF MILLIONS; comedy drama. By David Edwin.

MAID OF SALEM; a comic operetta in two acts. Words by Edward Bushnell; music by W. H. Jones.

MARY ANN KEHOE; OR, MOTHER'S AND FATHER'S DREAM; sketch with songs. By W. Rolff.

THE MILLER; a domestic comedy drama in four acts. By Amelia Stephens and Frances Younge.

MINOLA; OR, THE STOCK-BROKER'S CRIME. By Alfred Jack Russell.

MRS. DAFFODIL DOWNEY'S SEANCE; a dramatic sketch. By Ernest Wighton.

NEW HARMONY. By Arthur J. Gillespie.

OLIVER CROMWELL.

THE OTHER MRS. WALKER; farce in one act. By John Curran.

A STRENUOUS PROPOSAL; OR, THE MAN FROM KLONDIKE; comedy in one act and one scene. By Claude Benton Gillingwater.

THE STUBBORNNESS OF GERALDINE; a play in four acts. By Clyde Fitch.

THE STUDENT KING. By Cora G. Ranken and Stanislaus Stange.

SUNSET AT LAZY S. By Fritz Lieber.

THE TOURISTS; musical comedy in two acts. Book and lyrics by R. H. Burnside; music by Gustave Kerker.

UNDER THE COLORS. By Samuel R. Adams.

WHEN KNIGHTHOOD WAS IN FLOWER; a play dramatised by Paul Kester from the novel by Charles Major.

WILD NELL, A CHILD OF THE REGIMENT. By Charles E. Blaney.

New plays. Playwright's League, N. Y.

PERSONAL

Photo by Windault, Chicago, Ill.

FISKE.—Mrs. Fiske has taken a house at Ben Lomond, in the Santa Cruz Mountains, Cal., for the Summer.

DRESSLER.—Marie Dressler sailed for Europe on the *Minnetonka* of the Atlantic Transport Line last Saturday.

COLLIER.—Willie Collier has been playing to large business in Australia. The Man from Mexico, one of Collier's early successes, is, singularly enough, playing in opposition.

WALSH.—Townsend Walsh sailed on *La Lorraine* on June 7 for a three months' stay on the Continent, most of his time to be spent in France. After four years of exceptionally good work with The Wizard of Oz as advance and business manager, Mr. Walsh will next season go in advance of Otis Skinner in The Duel.

BIGELOW.—Charles A. Bigelow will be the principal comedian with Anna Held in the new musical play in which she will be seen next September.

SULLY.—Daniel Sully is actively engaged getting crops into shape at his farm at Woodstock, N. Y. He removed his invalid mother from a hospital to his country home last week.

CRANE.—William H. Crane has arranged to appear at the Savoy Theatre at the end of August in a new four-act play by Alfred Sutro, entitled The Price of Money.

IRWIN.—May Irwin left New York last Thursday for her Summer home in the Thousand Islands, where she will remain until late in August. She will return to New York to begin rehearsals of a new comedy written for her by George V. Hobart.

ALLEN.—Viola Allen is to play an engagement at the new Astor Theatre during October, presenting an elaborate production of Cymbeline.

GLASER.—Lulu Glaser has purchased from the Bobbs-Merrill Company the dramatic rights to Meredith Nicholson's story, "The House of a Thousand Candles," and is arranging for its production. The dramatist who will do the work has not yet been selected.

ADAMS.—Maude Adams has gone to her Summer home in the Catskills, where she expects to remain until time to begin her second season in Peter Pan.

LONNON.—Alice Lonnon will again be Mr. E. S. Willard's sole leading lady next season. Miss Lonnon, who is a Californian, has received much praise for her work throughout the country the past season. She will spend the Summer in the West, returning East early in the Autumn.

ADE.—George Ade has given $2,500 to Perdue University, at Lafayette, Ind., to be used in the construction of a new gymnasium.

HARBURY.—Charles Harbury has been selected by Walter U. Lawrence to support Hilda Spong in Lady Jim next season.

MANNERING.—Mary Mannering will head her own company next season and not be a co-star with her husband, as she was this year. She is to have a new play by Rida Johnson Young, entitled Lady Betty, in which she will be seen here early in the Fall.

GEORGE.—Grace George's play for next season has been re-christened Dolly Proposes. The Richest Girl in the World was thought by Mr. Brady to have too much of a financial flavor and he believes that the public is becoming tired of plays about money.

BERNHARDT.—There is a possibility that Sarah Bernhardt may appear in Tess of the D'Urbervilles, in which Mrs. Fiske was so successful. Madame Bernhardt has applied to Harrison Grey Fiske for the rights of the Lorimer Stoddard dramatization of the Hardy story, with a view to her appearance in it in Paris. Mr. Fiske has sent her the manuscript, which she is now considering.

THEATRICAL TERMS: "A Pair of Black Tights."

THE USHER

J. M. Leveque has in his *Harlequin*, the brightest and most sane of Southern journals, which claims New Orleans for its home, a notable article on "The Evolution of American Music."

The word American is printed in quotation marks, presumably to signify the somewhat uncertain and enigmatic quality of indigenous efforts at musical composition. Mr. Leveque undertakes to show that "ragtime" is the only typically American form of melody, if indeed its syncopated gyrations may correctly be said to harmonize at all, and he predicts a great future for the broken, restless, tumbling spirit of American song writing, when it shall have reached its final and inevitable development. The musical critic, who either ignores "ragtime" as beneath the dignity of his observation or makes it the particular butt of his sarcastic witticisms, is now brought face to face with a man who dares honestly to accord it the respect due a native and entirely original creation. If he disagrees, at least he must respond with some more substantial argument than the trite cynicisms of his pet phrases. In spite of all opposition "ragtime" has flourished until it has literally inundated the land with its innumerable nervously infectious tunes, its countless variations.

True music, spontaneous, vital music, as Mr. Leveque explains, must necessarily reflect the emotion and spirit of the age and society that gives it birth. "Not so long ago in America the plaintive ballad held the ear," he says. "In its sad, minor key were reflected the heartaches of the mightiest war in history; the tears it had cost; the wail of the widows and orphans it had made and—what is always uppermost in all art—love—the mute white lips that had kissed Sweetheart for the very last time." But the age has changed. Even Dixie, with its "scream of shot and shell, its whistle of the fife," is only a stirring reminiscence of the strife which is fast become a heroic tradition, equally for the North and South. Instead we are living and laboring in an era of unparalleled high tension; an era in which crude simplicity and semi-barbaric directness characterise all branches of endeavor, all phases of life; an era of growing cities, long, tumultuous days and short, uneasy nights; an era of plotting, scheming and huge ventures; an era in which men must laugh at the risks they take, concealing a depth of anxiety and emotion they dare not scrutinize. This age and this instinct have begotten that lawless dare-devil of musical conceptions—"ragtime." Because it depicts the humor of the auditor it impresses itself upon his mind; because it is heated with the fever inherent in American blood it is contagious among all classes. Men too busy to heed any more classic form of music fall unconsciously to whistling these airs; even the densest musical ignorance is not proof against its reiterated appeal. One need not pause to listen. "Ragtime" and life plunge onward together, pulsating in the same uneven measures, rushing forever onward with the same audacious intrepidity.

What is to be the result? Is it all a passing whim and fancy? Is it to pass by and leave no trace behind, or is it to be the starting point, the impetus, for something strictly and characteristically individual? The movement is too general to be disregarded.

The great masters of music of the past are immortal because they touched the universal chord, argues Mr. Leveque pertinently. Ten years from now perhaps the American composer—especially the operatic writer—will have discovered another of these universal sympathies, one distinctly attributable to the popular and national inspiration of the race.

The State Association of Billposters of Indiana has adopted a censorship of posters and says that hereafter it will not handle this sort of printing when "it tends to degrade the morals of the public."

The Brooklyn *Eagle* says as to posters that we should have more pictures of breakfast foods and fewer of crime; fewer legs and more portraits of statesmen. "The lower forms of anatomy," it says, "have had their day. Let us now contemplate the features of the great, that we may be inspired to raise features equally worthy of display."

These, no doubt, are signs of the times, yet it may be as difficult now and then for the Indiana billposters to decide as to the "morality" of posters as it would be for the *Eagle* or any other journalistic expert to call offhand the names of the contemporary great, so many of those who have been thought to be mighty now being in the continuous posture of falling by the wayside.

The Rev. Dr. Robert Forbes, of Philadelphia, secretary of the Board of Church Extension of the Methodist Episcopal Church and a leader in that sect, recently said in an address to clergymen of his denomination that "the Methodist Church has lost thousands of members and millions of dollars because of the restrictions against dancing and theatre-going."

Of course, the loss of membership is a more serious matter to the church than the loss of the money.

Yet it may be seen in this that the world is moving.

The writer of this little tribute is not identified, but his graceful and appropriate thought will be applauded by many:

TO ELLEN TERRY.

Time, that writes ruin on each mortal brow,
The soul's creations hath no power to harm;
Their youth is stamped with an eternal Now,
And lapse of days but consecrates their charm.
So to our inward sense thou grow'st not old,
O gracious Vision! so this fiftieth year
But renders thee the fairer fiftyfold,
And fiftyfold more dear.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

Mrs. J. Alexander Brown was the hostess at the tea served at the new headquarters, 1431 Broadway, last Thursday afternoon. Among those present were: Aimee Abbott, Adelaide Cherie, Charles T. Catlin, E. L. Middleton, Rev. S. Mitchell, Helen Leslie, Newton M. Potts, secretary of the Philadelphia chapter; Mrs. J. S. Ferguson, Regina Weil, Jennie C. Wilder, Edyth Totten McGrath, Mrs. A. H. Prescott, Mary L. Woelber, Winifred Abbott, Maggie Breyer, Rev. F. J. Clay Moran and many others.

Tea will be served as usual this Thursday.

The annual service of the New York chapter will be held at St. Chrysostom's Chapel, Thirty-ninth street and Seventh avenue, on Sunday evening, June 17, at 8 p.m. The preacher will be Rev. Walter E. Bentley. All members and their friends are requested to attend.

The closing and annual reception of the chapter will be held at the Parish House on the evening of Thursday, June 21. An interesting programme is in preparation under the direction of Irene Ackerman, chairman.

A theatre party under the auspices of the Brooklyn chapter will be tendered Hal Clarendon and company at the Bergen Beach Casino on Saturday evening, June 16, at 8 p.m. A special trolley will leave City Hall, Brooklyn, at 6.45 p.m. sharp. Tickets can be obtained from Ida I. Ackerman, the secretary, at fifty cents each.

GREENROOM CLUB LIBRARY.

The Greenroom Club has decided to establish a reference library of dramatic literature in its new club house, and arrangements are being made to immediately start raising a fund for the purchase of books. A series of six public performances, beginning in New York on July 22, will be given. Many players have volunteered their services, and the entertainments will probably be among the most ambitious ever presented here.

It is the intention of the club to procure a copy of every book obtainable printed in this country that relates directly to the history of the drama in America and to American players, reviews of plays, essays and all commentaries on plays and the work of actors, and books, papers and publications of a like character published in England, France, and Germany; also all obtainable plays from these countries. At least $30,000 will be required to start the library.

The following committees have been appointed: Amusement, Hollis E. Cooley, George Beban, Charles Dickson, Ned Wayburn, Louis Pincus, Edward White, Raymond Hitchcock, John Leffler, and William Morris; Booking, Sam H. Harris, Aubrey Mittenthal, and T. W. Dinkins; Press, Wilbur M. Bates, John H. Flaherty, and J. E. Rickards; Finance, Herbert Hall Winslow, Eli Cahn, Walter Fessler, and Hugh Grady; Advertising, O. H. Butler, Francis X. Hope, George H. Murray, William L. Malby, and John Welch; Printing, J. D. Barton, J. H. Tooker, and Walter Moore; Transportation, A. Thalheimer, S. L. Moody, W. E. Hoyt, and G. H. Charlton; Orchestra, Albert Krause and Max Fehrman; Programme, Geoffrey Weiler and Charles Dickson; Scenery, Frank Dodge; Transfer, Wellington Walton and T. W. Dinkins.

Among those who have already volunteered for the entertainments are Elsie Janis, the Fays, Charles J. Ross, and Mabel Fenton, Edna Aug, Fred Walton and company, John T. Kelly, Edith Ethel, Gus Hill, Joseph Cawthorne, Al Hart, James J. Morton, James J. Corbett, Lafayette, Andrew Mack, De Wolf Hopper and Raymond Hitchcock.

ANNIVERSARY AT GRAND STREET.

The twenty-fifth anniversary of the production of the Yiddish operetta, The Shulamith, by Abraham Goldfaden, was observed at the Grand Street Theatre on June 8. Madame Lena Einhorn, who originated the principal role when the operetta was first produced, appeared as Shulamith. Moses Silverman played the hero role, a part he had in the original production. Both Madame Einhorn and Mr. Silverman retired from the same some years ago.

OPERA AT THE ALHAMBRA.

A season of operatic revivals began at the Alhambra Theatre last night. Robin Hood is the bill for the first week, and prominent in the cast are Harold Blake, Campbell Donald, Agnes Stone, F. Stanton Heck, Karl Slall, Vivian Brewster, Ethel Dufre Houston, W. H. May and Maurice Hageman. The managers intend to revive several of the most popular of the older comic operas during the Summer and will get as many as possible of the singers who are well known in the various roles.

THE ELLEN TERRY BENEFIT.

Fine Appreciation of the Famous Actress at the Jubilee Event.

The wonderful jubilee benefit given in honor of Ellen Terry will occur in London to-day, June 12, at the Drury Lane Theatre. Practically all the reserved seats have already been disposed of at liberal prices, and it is estimated that the proceeds should amount to not less than $35,000. The ticket speculators, who have been as disagreeably in evidence as on any more ordinary and less sentimental occasion, are said to be the richer by some $10,000.

The banquet and presentation to Miss Terry in London has been arranged for Sunday, June 17, in order that the theatrical profession may be adequately represented. In England subscriptions are being received from the amount of one shilling upwards, and the same method has been adopted in this country. All money collected will be properly invested for the permanent benefit of the greatest of the English actresses. Hon. Joseph H. Choate is chairman of the American committee for the Ellen Terry Jubilee Celebration; Edward Hamilton Bell is secretary and Charles Fairchild acts as treasurer. Contributions may be forwarded to Mr. Fairchild at 29 Wall Street, New York city, to be received until the evening of Friday, June 15.

The programme for the performance to-day promises one of the most unique and exceptional entertainments ever offered at a single presentation. Nothing can be too good for such a celebration; actors and actresses from two continents have generously and spontaneously tendered their best efforts. The souvenir programme is itself an extraordinary work of art, for, besides a title page and headings by Walter Grand and a biographical sketch of Miss Terry by Austin Brereton, it contains drawings of Imogen by Sir Alma-Tadema; of Lady Macbeth by John S. Sargent; of Olivia by Edwin A. Abbey, and of Beatrice by Bernard Partridge.

The performance opens with a "minstrel entertainment by London's leading comedians," under the direction of Seymour Hicks, the most popular of them all, assisted by such favorites as Willie Edouin, Harry Fragson, George Grossmith, Jr.; G. P. Huntley, Edmund Payne, Huntley Wright and Johnny Danvers. These are only a few of the names, for the cast, if such it may be called, is as large as it is unusual. The scene from The School for Scandal is to be presented by such eminent volunteers as Sir Charles Wyndham as Surface, Arthur Bourchier as Sir Oliver, Edward Terry as Moses, Cyril Mandy as Trap and George Alexander as Careless. "Here's to the Maiden," the famous old song, will be sung by Ben Davies as Sir Harry Bumper, surrounded by his jovial companions, namely, Allan Aynesworth, Fred Kerr, George Giddins, Weedon Grossmith, Martin Harvey, Herbert Sleath and Arthur Playfair. Carusco is to sing, accompanied by Tosti, the most illustrious tenor and the most artistic song writer of modern Italy. Coquelin, Sr., and Jean Coquelin will give Le Marriage; Madame Melba is to exhibit that unrivaled feat of vocalizing, her rendition of the mad scene from Lucia; Madame Clara Butt will sing, and Mrs. Patrick Campbell is to give a recitation. A remarkable series of "tableaux vivants" has been arranged by recognised masters, Alma-Tadema, Luke Fildes, Solomon J. Solomon, Byam Shaw, Percy Macquoid and A. L. Baldry, the scenes having been especially painted by well-known theatrical artists. Among the women who will appear in these "pictures" are Violet Vanbrugh, Evelyn Millard, Julie Opp, Grace Lane, Mary Rorke, Kate Rorke, Winifred Emery and many more. The Rival Beauties will be represented by Constance Collier and Edna May. Ellaline Terris will be Cinderella; Mrs. Langtry will appear as Cleopatra; Mrs. Brown Potter becomes Mary Queen of Scots, and Mary Moore is to present Queen Victoria in her girlhood days. Lewis Waller is to recite, and even the illustrious Duse herself will be present. Trial by Jury, Gilbert and Sullivan's dramatic cantata, is to be presented by a most distinguished cast of performers and playwrights. The judge is Rutland Barrington; the defendant, Courtice Pounds; counsel for plaintiff, Harry Lytton; usher, Walter Passmore; associate, Mr. Gilbert, and plaintiff, Marie Tempest. Among the bridesmaids are May de Sousa, Gertie Millar and Olive May. The foreman of the jury is Capt. Robert Marshall, and its members include Sir Frank Burnand, Sir A. Conan Doyle, Alfred Calmour, Comyns Carr, C. Haddon Chambers, Sidney Grundy, Cosmo Hamilton, Owen Hall, Anthony Hope, Sir Gilbert Parker, Cecil Raleigh, Brandon Thomas and Bernard Shaw. Mrs. Bernard Beere, Gertrude Kingstone, Agnes Thomas, Lydia Thompson, Lottie Verne, Genevieve Ward and Mrs. John Wood will occupy seats on the bench. The concluding song is to be rendered by the clever comedian, Fragson, who surely must be highly flattered by the compliment.

Ellen Terry herself is to appear as Beatrice in Much Ado About Nothing. She is to be surrounded by a great array of Terrys—an even score, it is said, including Marion, Minnie, Olive, Beatrice, Mabel, Lucy, Kate, Janet, Phyllis, Denis, Charles and George. Beerbohm Tree will play the role of Benedick; Fred Terry is Don Pedro; H. B. Irving, Don Juan; Forbes Robertson, Claudio, and Hermann Vezin, Leonato. Exceptional as all the other features of this unparalleled entertainment indisputably are, it is needless to say that Miss Terry herself will be the centre of attraction. Such a reception as the audience is sure to accord the greatest of all English favorites should go far to rewarding her for the fifty years of unfaltering labor which she has devoted to the elevation of the stage and the interpretation of all that is most superb and beautiful in the English drama.

ACTORS' SOCIETY ELECTION.

The tenth annual meeting of the Actors' Society of America was held on June 7 at Lyric Hall. There was quite a large attendance. William Courtleigh, President of the society, was absent, owing to the fact that he is filling a professional engagement in Chicago. The Vice-President, Edward McWade, could not be present owing to a rehearsal of one of his sketches. The society then selected Fred Watson from the floor to preside at the meeting as temporary chairman.

The report of the Secretary, W. D. Stone, showed a large surplus in the finances of the society. All other reports proved to be satisfactory and showed a prosperous year.

Ralph Delmore was elected President, Mary Shaw, Vice-President; Mark Ellsworth, Secretary, and Maida Craigen, Treasurer. The new directors elected were W. D. Stone, William Courtleigh, Ralph Delmore, Meta Maynard, Richard Carroll, Wilfred North and Theodore Friebus, all of whom were elected for three years.

MUSIC NOTES.

The closing exercises of the Institute of Musical Art were held in the hall of the institute on Fifty-eighth Street on June 5. Dr. Frank Damrosch presided and awarded the certificates, including several entitling the recipients to teach music in the public schools. The playing of the school orchestra was a feature of the programme.

Jean de Reszke on June 1 gave his first recital since he has become a teacher in Paris. It was expected that he would reveal several wonderful voices which he had found and trained during the last two years, and the expectations were fully realized. Mary Tracy, an American girl; May McCauley, an Australian; Miss Tate, an English girl, and Mr. Binyon, a Canadian, all proved themselves to be artists of the first rank.

Mrs. P. S. Gilmore has received a letter from Owen Miller, Secretary of the American Federation of Musicians, saying there are 47,500 members of the Federation in the United States and Canada, and as they have all volunteered their services to establish a fund for the widow and daughter of the late Mr. Gilmore, James W. Morrisey may draw from that immense number for performers for his testimonial music festivals.

Madame Gadski has contracted with Loudon G. Charlton to give a series of concerts in America next season, beginning in October.

An operatic performance by the American students of voice in Paris was given on June 5. It was suggested that this was the best manner for the students to get a hearing with the managers. The singers selected were Regina Arta, of Pittsburgh; Miss Brooks, of Denver; Mary Louise Rogers, of New York; Ruth Martin, of Memphis; Miss Gordon, and Esther Taylor. The male voices were Dudley Marcus and Raoul de Valmar.

Lillian Heidelbach, who has been one of the pupils of the Metropolitan Opera House School of Opera since its inception, achieved great success on Sunday, June 3, when she sang before Herr Mahler, director of the Imperial Opera in Vienna. Her singing and acting made so great an impression on the Herr Director that he urged her to sign a contract at once to sing leading operatic roles, but she reserved her decision until a later date.

There is a rumor that Oscar Hammerstein intends to carry his rivalry with Heinrich Conried to Philadelphia and possibly to other cities. It is said that he plans to build an opera house in the Quaker City which will accommodate grand opera, and that he will present his Manhattan company there. Philadelphia has no such opera house at present, and at building theatres few can equal Mr. Hammerstein, to whom it has become a habit.

Marie Narelle, the Irish prima donna, is meeting with great success in her tour of Australia under the management of Frederick Shipman. She arrived in Sydney on June 8, and will appear there under the patronage of the Governor-General and other men of state.

Elsa Szamosy, of the Royal Opera at Budapest, is expected to be one of the singers who will interpret the leading role in Madame Butterfly, when presented here next season by Henry W. Savage. Frau Szamosy originated the title-role when the opera was first produced in Budapest on May 12.

Once a year the pupils of Frank Woelber give a concert, which never fails to attract a large audience. Friday evening, June 8, the annual concert took place at the New York College of Music, of which Mr. Woelber is one of the faculty. In reviewing so long a concert, it is not possible to speak of each pupil's performance in detail, but that of young Frederick Havey is worthy of mention. He played Vieuxtemps' "Fantasia Appasionata" excellently. In Mr. Woelber's class are several violinists, who are far advanced, and whose playing shows talent. A novelty was offered after the first part of the concert by Mary Louise Woelber, a Western actress, who has played in the support of Modjeska, James and many other stars. Among Mrs. Woelber's recitations was "Behind the Curtain," an amusing story about a girl who goes traveling without a chaperon.

Edna Hoff, who has just completed her musical studies in Dresden, made her debut in London on June 6, under the patronage of Mrs. Whitelaw Reid. Miss Hoff's voice has developed into a sweet mezzo-soprano of exquisite flexibility and purity.

CURRENT AMUSEMENTS

Week ending June 16.

ACADEMY OF MUSIC—E. H. Sothern and Julia Marlowe in Taming of the Shrew—4 times; Merchant of Venice—4 times.
AERIAL GARDENS—George M. Cohan in The Governor's Son—2d week—7 to 13 times.
ALHAMBRA—Alhambra Opera company in Robin Hood.
AMERICAN—Closed June 9.
BELASCO—Blanche Bates in The Girl of the Golden West—31st week—222 to 228 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—The Social Whirl—10th week—74 to 81 times.
COLONIAL—Closed June 10.
EMPIRE—Closed June 9.
GOTHAM—Closed June 9.
GRAND OPERA HOUSE—The Postmasters' Daughter.
HURTIG AND SEAMON'S—Closed June 9.
KALICH—Hebrew Drama.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
LYCEUM—The Lion and the Mouse—30th week—227 to 234 times.
LYRIC—Henry E. Dixey in The Man on the Box—123 times, plus 2d week—17 to 21 times; June 12, 13, Sarah Bernhardt in repertoire.
MADISON SQUARE GARDEN—Roller Skating.
MENDELSSOHN HALL—Musical Recitals.
NEW YORK—His Honor the Mayor—3d week—17 to 24 times.
PARADISE ROOF—Vaudeville.
PASTOR'S—Vaudeville.
PRINCESS—Closed June 7.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—The Private Secretary.
SAVOY—Closed June 9.
THALIA—Closed June 9.
VICTORIA—Vaudeville—matinees.
WEST END—Stock company in Rip Van Winkle.
WISTARIA GROVE—Seeing New York—7 to 13 times.

TELEGRAPHIC NEWS

CHICAGO.

Hot Weather Hurts Business—The Student King—The Wedding March—Notes.

(Special to The Mirror.)

CHICAGO, June 11.

A sudden and sustained attack of Summer heat has interfered with business at the theatres remaining open. The closed theatres now include the Bush Temple, the melodrama houses and the Marlowe and Avenue.

Elizabeth Shubert, manager of the Bush Temple Theatre, says that there will be no leading woman at that stock theatre next season. This is the second announcement of the kind. Victor Mapes, director of the New Theatre stock, having stated that in his company next season there will be neither leading man nor leading woman. Miss Shubert says that the ingenue of her stock will play the ingenue leads, and so forth. The company will be much the same next season as it has been the latter part of this season, including Thurston Hall in leading roles, Morris McHugh, Annie Blanke, Eugene McGillen, Elizabeth Goodall and Adolph Lestina. Two popular members of the company will be missed, Alice Riker and Edward McGillen.

Harry Askin has engaged The Umpire company for its tour under his direction next season. It includes Fred Mace as the Umpire; George Damarel, who has made an excellent impression in the Three Graces; Guelma Baker as prima donna; Ethel Pennington, Harry Hanlon, Helen Welch, Fred. Ramsey, Frank Aldworth and Helen Salinger, who was the model in The Female Drummer, and will be the snake charmer in The Umpire. Mr. Askin says he has come to the rescue of the authors of The Umpire and put back in the book what Gus Sohlke rudely chopped out for his chorus stunts. In short, The Umpire on the road is to be a play with music.

The As Told in the Hills company will include Edwin Arden, Bruce McRae, Joseph Brennan, James Bevins, Edward Ellis, Walter D. Green, Frank Gheen, R. R. Neill, John G. Edwards, Mabel Roebuck and Edna Dorman.

George Klimpt is back in town after a long and successful season.

New theatre schemes for the West side are sprouting thickly. The latest is for a theatre at Madison and Green Streets, one block west of Halsted, to be owned or controlled by Hyde and Behman, Gus Hill, and others. Positive information is given me that the land, 100 x 145 on Green and 40 on Madison, has been bought. This would place the stage and auditorium across the alley from the stage of the Academy. The investment in this enterprise up to date is said to be $65,000.

Fiddis M. Page has been engaged as stage director for the Moscow spectacle which is to be produced at Riverview Park in July on an elaborate scale.

Dr. Freeman, manager of the Haymarket, has returned from Indiana and will leave for the East shortly.

Henry W. Savage's has introduced to Chicago audiences a prima donna who bids fair to rival Fritzi Scheff—Lina Abarbanel, who sings the lead in The Student King. She has a charming manner, a pretty figure and she sings like a lark. Her thoroughly artistic performance last Monday night, with her winning personality, moved the audience to a very unusual exhibition of admiration. She was repeatedly recalled, and finally Raymond Hitchcock brought her out before the curtain. He made a speech for her, which she repated bit by bit; he gradually ensnarled her with American words hard to pronounce until he found one that she could not twist her tongue around. He was satisfied with this climax and the two retired in high favor. Mr. Hitchcock is building up his part in a promising manner and it is reasonably certain it will eventually be one of the most popular in his repertoire. His rendition of Same Old Game is good for many encores now and is growing into a most pleasing and satisfying number. Two particularly pretty and graceful girls, representing blond and brunette beauty, accompany the comedian in this number, Bertyn Mortimer and Eva Fallon.

Mr. and Mrs. Herbert Watrous, the singers of this city, have been engaged for Clay Clement's production of Sam Houston.

The bill at the Bush Temple last week, closing the season, was an Americanized version of W. S. Gilbert's Wedding March. Mr. Gilbert wouldn't have owned it if he had been here and recognized it, but the up-to-date musical numbers introduced were nearly all hits with the Bush Temple faithful. The new leading man, Thurston Hall, had to get out to the footlights in front of a row of girls in short dresses, with some chorus men in the distance, and sing a waltz song about a local amusement resort. Mr. Hall did it with good grace and disclosed the fact that he has a voice that will do very well for such occasions. He received numerous encores, which will serve as pleasant memories until he returns to the Bush Temple next season. The duet, "I Was Just Making Believe," written by Alice Riker, with music by Carl Kopp, was the most effective and artistic number, capitally done by Miss Riker and Milford Giffen. Miss Riker had arranged numerous pretty surprises for encores, yet not enough, she and Mr. Giffen were recalled so many times. Bessie Barriscale and Howard Hickman were next on the list of hits, with the duet "One Boy in the World for Me." Elizabeth Goodall, the new member of the company, was a handsome Patty and did her musical number in a prim manner that pleased.

The La Salle is to close for season next Sunday.

A De Koven light opera, The Snow Man, is to be produced here at the Garrick by the Shuberts next season.

Cecil Lean is not to be the leading comedian of The Alcayde, the James K. Hackett musical production which opens at the Grand next week. His name was displayed in ripe red letters, but then something happened between him and Hackett.

The three hundredth performance of Forty-five Minutes from Broadway was observed last Monday night.

Carmen by the Chicago Musical College School of Opera pupils at the Auditorium was a most surprisingly satisfying production for amateurs. Much of the credit is due to the ability and devotion of Herman Devries, the noted singer, who is now a member of the faculty of this college. An immense audience of 4,000, filling every seat in the Auditorium, fairly submerged the young opera singers with applause. The captivating Carmen music was brought out beautifully by a grand opera orchestra, under the leadership of Felix Borowski, of the college. Jessie Waters Northrup acted Carmen very naturally and looked the part. Her voice was at all times pleasing. Luella Chilson sang the Micaela solo at the opening of the third act so well that the applause which greeted the effective close was tremendous. Her voice was sweet and carefully managed, and Mr. Bizet had given her something good to sing. Helen R. Ford as Frasquita, and Perle Frank as Mercedes revealed clear, pleasing voices and much brightness and grace in acting. William J. Funkey's voice and physique were well suited to Escamillo. He was especially sonorous and satisfying in the toreador song. A little stiff in acting, he was still a remarkably vigorous and dominant figure for an amateur. Henry A. Mix acted José with much earnestness and success, his interesting tenor making up for any ordinary shortcomings. Harold Hunie and Alfred Kanberg as the leaders of the smugglers were a good pair, vocally and dramatically. The scenery was massive and complete.

Major John R. Jeffreys, the Chicago show printer of the happy days before the Trust, has been in town renewing old friendships. He was on his way East from his home in Oakland when the earthquake news changed his plans. Major Jeffreys was a prominent guest of the Elks at Aurora and one of the speakers last week.

Colonel Edwin Barrett Hay, who originated the part of Sir Joseph Porter in this country in Pinafore, is in town from Washington, D. C. Mr. Hay played the part in a church choir organization production at Washington, out of which developed the Church Choir Pinafore company.

Anne Sutherland did better as Maslova last week in Resurrection than in previous bills of her stock season at the Columbus, but the version or manner of putting on the play was considerably less effective than others we have seen. Willis Hall brought out the sincerity and strength of Dimitri very well, considering the opportunities offered by the version. Leon McReynolds was a satisfactory Councillor Krochagin, and Sam Morris introduced some comedy successfully as Danchenko. The cast included Ainsworth Arnold as Simonson, John T. Nicholson as Valdimir, Loudon McCormick as Baklaskow, G. Mayhood Laing as Uberoff, Katherine Challoner as Madame Ivanovna, Charlotte Chandler as Katrina, Jesse Mouseley as Feodosia, Alice Marble as Marie, Milita Milton as Anna, and Mary Markham as Korapleva.

Algernon Aspland, of the Bush Temple stock, has gone to Dallas to join the Cliff Park Opera company. He will open with the Sothern-Marlowe company at Philadelphia in October.

Joe Deming has gone into vaudeville and will make a circuit of parks with a monologue.

Fred Tillish, who has been in Francesca Redding's company, has been re-engaged for next season by John Sherwood, George Siler, and Ben Jerome, who manage Miss Redding's and other vaudeville productions.

Charles C. Curtiss, director of the Fine Arts Building, which includes the Studebaker Theatre, confirms the report that the Shuberts are to have some time at the Studebaker next season, but whether it is to be twenty weeks or more or less has not been determined. Mr. Curtiss will go to New York soon and have a conference with Lee Shubert about the time.

William Courtleigh did the protean very cleverly at the Majestic last week, playing all of his eight parts well. His quick changes were skillful and his impersonations differentiated most effectively. As a novelty and an act the little play was received with much interest and favor. His weak-minded young man is a little masterpiece.

A Stranger in a Strange Land at the People's last week was a popular bill and drew large houses, in spite of the heat. Edward B. Haas pleased as usual in the light comedy lead and Marie Nelson played Alice very nicely. Laurence Dunbar struggled conscientiously with an unfunny part, and Mark Fenton as the bitters promoter was noticeably good in make-up and acting.

Brown of Harvard opened last night at the Garrick with the New York cast and Henry Miller in charge of the production.

Lew Sully, the balladist, who has probably played around the Kohl-Castle circuit here in Chicago more than any other one entertainer lately, has suddenly become a Chicago business man. He has organized the Lake View Music Publishing Company, and opened an office in the Grand Opera House. He will make a specialty of his own songs.

The run of The Three Graces at the Chicago Opera House will be interrupted June 17, and on Monday, June 18, Nellie Stewart, with her Australian company, will open an indefinite engagement in Sweet Nell of Old Drury.

Bessie Barriscale says she will probably be in Mrs. Wiggs again next season.

Joseph H. Dillon re-entered the city last week ahead of The Alcayde, which opens tomorrow night at Atlantic City, and will start a Summer run at the Grand Opera House next Sunday night.

Mabel Barrison on June 12 completed one year's steady engagement at the Chicago Opera House, having appeared in three productions.

Eddie Foy will be seen soon at the Majestic in Cartoons of Famous Men.

Manager Mort Singer, of the La Salle, has dropped the title, A Square Deal, originally chosen for the new production at his theatre to follow The Umpire, if that ever gets through running. Mr. Singer says he will not make public the new title on account of the collision which the announcement of the other title led to. The unnamed musical comedy will be placed in rehearsal July 15 and probably will be played for the first time Aug. 4. Mr. Singer has engaged two people in the East. He announces steins as souvenirs June 8, when The Umpire will have been performed 300 times.

Charles E. Kohl returned from New York Saturday and said the agreement for the big vaudeville union of interests had been signed and would go into effect right away. He said his negotiations for the proposed theatre at West Madison Street and Western Avenue were off.

OTIS COLBURN.

CINCINNATI.

Theatrical Season Closed—Opera Company at Chester Park—Conway's Band.

(Special to The Mirror.)

CINCINNATI, June 11.

This week is probably the dullest of the year theatrically, there being nothing on view except vaudeville bills of various merit at the different Summer gardens. The members of the company that is to present opera at Chester Park this season have arrived and have begun rehearsals for The Rounders, which will be the opening bill, and which ought to succeed well, as it has never been seen here. The Belle of New York will be the second attraction.

Conway's Band, which came here practically unknown two weeks ago, has made one of the biggest hits on record at the Zoo, where it has now entered upon its third and final week.

H. A. SUTTON.

BOSTON.

The Tourists Going Well—The Mayor of Tokio—The Man from Now—Gossip.

(Special to The Mirror.)

BOSTON, June 11.

A few days of hot weather and the Summer season of Boston will bear quite a difference of appearance. There were thousands of doctors in town last week and they helped to swell the attendance of the theatres left open, but the thousands of Christian Scientists who are here for the week are not expected to do much for the places of amusement, as they will be occupied with the proceedings connected with the dedication of the magnificent $2,000,000 church.

This is the last week of the season at the Empire, as elaborate alterations are to be made in the interior of the house during the Summer months, including a transformation of the grade of the orchestra floor and making it less like a shoot the chutes. The first offering is the most ambitious of all, and the present stock company will be pleasantly remembered as a result of Midsummer Night's Dream. The piece has been staged most effectively and the musical features added much to the charm. In the performance the honors were taken by John Craig as Lysander, Katherine Grey as Hermia and Mary Sanders as Titania. Mr. Craig has always proved successful in a Shakespearean character and he did this well. William Evarts was amusing as Bottom and Mabelle Estelle made a mischievous Puck.

In the Shadow of the Gallows had a timely production at the Bowdoin Square in view of the interest in the Tucker case and the execution of the condemned murderer. This was the cast:

Edris Dale	Charlotte Hunt
John Remickson	Charles Miller
James Remickson	Edwin Denison
Percy Clifford	Butler Haviland
Samuel Bertram	Wilmer Walter
Zella St. Mar	Annette Marshall
Dolly Dean	Alice Thornton

The full strength of the stock company was engaged in the production, and the various thrilling scenes were brought out in a most satisfying fashion, the piece being one of the best liked seen here in a long time.

At the Castle Square the Summer opera company made an ambitious change of bill and jumped from the merriment of The Mikado to the woes of Il Trovatore. The wishes of the regular patrons of this house seem to point toward grand opera, as was very evident in the ballot recently taken, and there were many more indications of the same thing in the reception of the revival this evening. The familiar opera was given in vigorous and effective fashion, and the principals, many of whom had already appeared here in the same characters, were royally received. This Summer season has started off with every indication of prosperity.

Richard Carle can certainly not complain about the loyalty of Boston audiences, and his return to the Colonial with The Mayor of Tokio has been just as well received as his first engagement at that house last year. It is a great Carle success, for he is the funniest thing in the whole show, and he has made a greater hit than ever. With him Emma Janvier stands out as one of the drollest commediennes seen here in a long time.

The Tourists did capacity business at the Majestic all last week and there is every indication that a long engagement might be played here, but this will not be made possible, and the piece will be taken to New York before July 1. Richard Golden, Julia Sanderson, William T. Hedge and George A. Schiller have been especially well liked in their new characters and the entire cast is well chosen.

The Man from Now is getting into the best of shape at the Tremont, and it begins to look as if the "Now" of this piece might be called upon to extend clear through the hot weather. It has been staged in the best fashion of anything that Mr. Savage has given in Boston in a long time, and scenery and costumes alone would make the production a notable one were there not such a popular star as Harry Bulger in the leading character.

Sarah Bernhardt made her farewell to Boston on June 9, playing Camille at the matinee and a composite programme, including acts from Hamlet and Frou Frou as Boston novelties, at night. While the great auditorium of the Boston was not completely filled at either performance, the attendance was so big that hundreds would have been turned away from any other theatre in town, and the occasion was a decided success. Bernhardt never played more effectively here, and her listeners were most demonstrative.

Harry Bulger, the star of The Man from Now, is to join the theatrical Summer colony at Winthrop, having taken the King cottage there.

They had distinguished Indian visitors at the Majestic one night last week. The Maharajah Gaekwar of Baroda was in town, visiting the colleges here, and he included The Tourists among the sights to be seen while in Boston.

The management of the Empire make a generous offer to the school children of Boston this week, for any one will be given a ticket at half price to the matinee by presenting his teacher's card.

William C. Masson, who has been identified with the stage at the Castle Square for so long, is enjoying the innovation of a place at the Point for the Summer season. As business manager of the Summer season he has started out auspiciously.

Henry W. Savage was in town last week to see The Man from Now and is about to start for Europe on an eight weeks' trip.

H. Price Webber has been in Boston during the past week completing the arrangements for a short Summer season which he will play at the Island Park, Augusta, Me., beginning early in July. His Boston Comedy Company, headed by Edwina Grey, will be seen in a number of important dramatic productions. Mr. Webber had one continuous reception all the time that he was in Boston.

William Cushing Bruce, of the Hollis executive staff, is officiating at the orchestra door of the Colonial during the Summer opera season.

E. H. Crosby, dramatic editor of the *Post*, and Mrs. Crosby sailed for Europe last week on the *Romanic*, and during the Summer he will interview celebrities, including Edmond Rostand. During his absence the dramatic chair of the *Post* is well occupied by John C. Peebles.

Dr. Karl Muck has consented to come to Boston for one year to conduct the symphony orchestra.

Harrison Bennett, the opera singer, sailed for Europe on the *Decorian* last week.

Dr. George E. Lothrop and Jay Hunt, of the Bowdoin Square, will sail soon on a European trip.

A decidedly expensive back contract came out in court last week when Rev. Glenn Tilley Morse, a Cambridge rector, was sued by E. B. Hall and Company, of Boston, to recover $4,800 claimed to be due on one set of a limited edition of the Græco-Roman Drama. He had already paid $1,200 on the first volumes of the set, and he wants to recover that. The edition was to be decidedly limited, with rare illustrations and other exclusive features, but he claims that promises were not kept and refuses to pay more.

Another court case of interest came up in Malden, when the bill for $400 for holding the last Democratic State Convention in Boston was the subject of a suit brought against Thomas E. Dwyer, treasurer of the Democratic State Committee. Ex-Governor Douglas was one of the witnesses at the trial. The judge took the papers and will decide the matter later.

JAY BENTON.

PHILADELPHIA.

Theatres Closed for the Summer—Mathilda a Success—Bernhardt Farewell.

(Special to The Mirror.)

PHILADELPHIA, June 11.

Every theatre devoted to dramatic entertainments is closed for the Summer.

Oscar Hammerstein, the New York impresario, spent several days in this city looking for a site to erect a handsome opera house as complete as the Manhattan Opera House in New York. A large lot at the corner of Broad and Spruce streets is under consideration, but the price and cost of erection plays an important role in regard to annual fixed charges for rental. There is also a rumor that Hammerstein and Percy Williams have leased the Chestnut Street Theatre and will occupy it as a vaudeville house as soon as the new Forrest Theatre is completed. One thing is certain—Hammerstein is delighted with the Quaker City and will have one or two places of amusement here within a year.

A new playhouse, the Edwin Forrest Theatre, on the unoccupied lot of the late "Yellow Mansion," corner of Broad and Walnut streets, will be built and ready for opening early in January. It has been leased for a term of ten years, at an annual rental of $45,000. This is the highest rental of any place of amusement in the city. The lot is 118 by 190 feet, situated in the rear of stores, and will have a wide entrance through a lobby to Broad street. This is an ideal location for a first-class theatre.

Willard Spenser's Rosalie has been put in camphor for the Summer months. It requires a great amount of repairing, which will be done before it starts out on the road for the Fall campaign.

The new farce comedy Matilda, produced last week at the Girard Avenue Theatre, proved a big winner and a genuine success. This verdict is universal, and the piece will be booked for the coming season by Miller and Kauffman.

The farewell of Sarah Bernhardt at the New Lyric Theatre on June 7 netted over $4,000. It was an event long to be remembered.

Parks: Musical attractions are unchanged and a source of big revenue.

Edwin Middleton, of the Forepaugh Stock company, and his wife open their Summer home at Point Pleasure, N. J., this week.

S. FERNBERGER.

BALTIMORE.

Virginia Earle—Royal Artillery Band—Florodora and The Silver Slipper.

(Special to The Mirror.)

BALTIMORE, June 11.

Virginia Earle with her "Johnnies" heads the vaudeville bill at Electric Park. Daisy Hartzort appears in a characteristic specialty. Among others participating are Mr. and Mrs. Allison, Ed. Grey, Wills and Hasson, and Edward and Nettie Masse. The attendance has been very good.

The success of the Royal Artillery Band at River View is a repetition of that of last season. The music is of a high standard and the programmes are entertaining.

The only theatres open in the city are the Gayety and the Lyric. At the former the Bowery Burlesquers hold forth, headed by

WHITE WHITTLESEY.

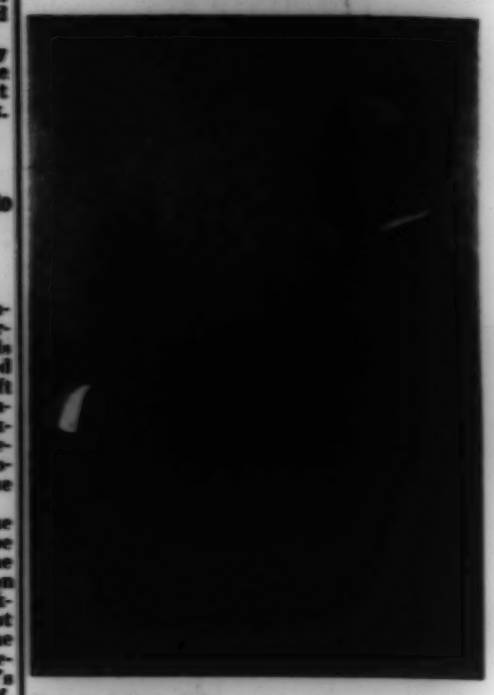


Photo by Reiss, N.Y.

White Whittlesey, whose eighth engagement as stock star at the Alcazar Theatre, San Francisco, has been postponed, owing to the destruction of that theatre, will be at his home, Danbury, Conn., a while, considering plans for the Summer and Fall seasons.

Billy W. Watson. They present a first-class olio.

At the Lyric John C. Fisher and his company are seen in the Floredora and the Silver Slipper. Julia Frary, a Baltimore girl, appears in the role of Dolores. Miss Frary made an excellent impression.

HAROLD RUTLEDGE.

ST. LOUIS.

The Phoenix Revived - Ethel Fuller in La Tosca —The Telephone Girl—Summer Parks.

(Special to The Mirror.)

ST. LOUIS, June 11.

Metaphorically speaking, the St. Louis Summer garden managers are on their marrow-bones a-praying for the rain to cease and the properly hot weather to come. We are used to "backward" seasons in this burg, as befits its rank and station in many things; and perhaps the weather is a sort of corollary to that proposition. However, it is a condition, not a theory, that confronts us. Hence these tears, or, as we say in the classics, *Hinc ille lachrymæ*. Some affect to believe that we have at last passed out of the cyclonic conditions that have prevailed here since the San Francisco earthquake; but whatever the deductions of the weather wizards, the sad fact is that for many days, just as people were supposedly making up their minds where and how to spend the evening, furious rainstorms intervened and nothing hereabouts assumed anything like steadiness save the figures on the theatre payrolls and the managerial obligations to meet the same. But June is sufficiently far advanced to permit the hope that the worst is over; that we are on the eve of the time when the heat of the day simply drives people to the amusement resorts at night, *nolens volens*, or even willy-nilly. In anticipation of such interludes the managers have put their best feet foremost.

At the Suburban the Lyric Amusement company has built a new Phœnix for Milton Nobles, which rose right smartly out of the ashes of forgetfulness on Sunday afternoon. Nobles has rewritten the piece, and in Act III adds a scene, which he calls "The Hall of the Derelicts," depicting the workings of the Salvation Army in the saving of souls and bodies among the "submerged tenth," a term, by the way, not in common use when the Phœnix first saw the light of day. This celerity of Nobles' in grafting novelty upon the stock of his obsolete fancy is one of the most diverting attributes of that excellent actor and man. As before, the Carrol Graves-Jim Bludsoe part is in the author-actor's keeping, and Mrs. Nobles now presents Sadie, the Salvation Army girl. Walter B. Gilbert is the Jew Solomon and Walter Edwards, after a week in black face, emerges white and proper as Tom Fergus, the plain-clothes man. The Salvation Army scene is carried by J. Gordon Edwards as the Captain, Lisle Leigh as the Lieutenant, singing several religious songs with fine effect, Dolly Nobles as Sadie and Milton Nobles in his original part as the reformed criminal, Reddy the Grip. Perla Landers is the Kitty Moran, and has her fill of wearing boys' clothes, making three changes and a fetching appearance. As will be the case in all the work at the Suburban this season, the settings and everything thereto pertaining are far ahead of the ordinary. The music is in the original manuscript written for the play by John Philip Sousa at a time when he did not even dream of being America's leading concert bandmaster and a composer of successful comic opera. The show went nicely at the first matinee and played to the biggest house of the season on Sunday night.

Profiting by the experience received under Melbourne MacDowell's tutelage at the Suburban last year, Ethel Fuller is playing La Tosca this week at West End Heights. Miss Fuller, it may again be related, first appeared in St. Louis in a Sardou role and by her marked emotional power caused a general sitting up and taking notice. This effect on her audiences happily has not been lost this trip, and while her support may leave much to desire and imagine, yet in the beaten way of Summer presentation 'twill do, and that right smartly. The theatre at the Heights suffers from the worst influx of unseemly noises from fake shows, scenic railways and other cheap atrocities now current in these parts, thus exemplifying once again the stupendous endurance and colossal patience of our audiences in these particulars.

At the Delmar The Telephone Girl is the bill, the big cast and a good orchestra, coupled with a fine chorus, making a very thorough evening's entertainment. If the liberal spending of money goes for anything, the Delmar people will soon come into their own, for there's no denying their putting up a costly article and "playing 'em as tho' they had 'em." Fine fervor, this, and provocative of the hope that the good ones at the Delmar will have their reward. John E. Young is in the excellent Louis Mann's former part of Hans Nix, inspector of telephones; Stella Tracy does not have to change her front name much to play Estelle, and my handsome young friend, Eddie Clarke, now more sedately featured as Edwin A. Clarke, will also be in the cast this week, thus giving the Delmar stage the appearance of better days. There has been such a realignment of the chorus as betokened increased betterment on Sunday. Fewer performances per week permit more rehearsals, and it's the drill, drill, drill, that counts in this relation.

"'There's a picnic now beneath each shadeful tree,'
Sings the booster of the Highlands, Salisbury."

And, by the bye, there's not a bit of exaggeration about the number of picnics, the number of trees being conceded. Such a business! Sig. Rosati and his Italian Band are in the opening, discoursing eloquent music of the Latin brand, the best yet for melody, fervor and *con amore* delivery. On the stage are the Rossow midgets, of whom some audiences can't get enough; the Macarte dog and monkey circus, and an act by Charles Rossow in imitation of famous people; Flo Adler, singing comedian, and the Four Emperors of Music. Also in the open remain Vallecita and her trained animals and various mechanical contrivances, "too humorous to mention," regularly operated in the separation of small coin from its owners.

Director Rosenbecker is given 'em Wagner programmes at the Alps till they can't rest. Good programmes, too, with a large educational equation for the member of the orchestra who needs nothing quite so much as the severe diet and regimen which a Wagner programme inculcates, as it were. Ada M. Sheffield, of Chicago, who is a singer of much ability, is this week's soloist. Bertha Lincoln Heustis, last week's soloist, could not bid us adieu until she had essayed the "Ocean, du Ungeheuer" from Carl Maria v. Weber's Oberon. I always like to hear most soprani attempt the "Du Ungeheuer" of the gentle Weber. It generally is "ungeheuer," which means in German "going some." The Alps is drawing more and more fashionable crowds from night to night, showing that the mid-year exodus from St. Louis is not yet under way; thus also, at least inferentially, establishing the fact that St. Louis, by and large, is entitled to be rated and not berated among the Summer resorts.

At Mannion's it's The Wise Mr. Conn, by the Carter and Waters company, headliners. This is a new sketch, specially built for the occasion, and, like the prestidigitator's mustache, contains no *double entendre*. Other matters on the next bill are: The Rachettis, musical artists; Onay, comedy juggler; Castle and Collins, singing and dancing comedians, and Aerian, trapeze expert. Mannion's continues to fill a long-felt want for the boys in felt hats and khaki from the barracks.

Amelia Bingham, "America's foremost emotional actress," concerning whose coming to the Suburban the busy opposition cast its doubts about, arrived here on Saturday and went into Summer quarters with her retinue at Hotel Washington, one of the exclusive hostelries on the northwest fringe of the old town. With her were Morris McHugh, comedian of the Bush Temple, Chicago; Kate Blanke, of New York, and Evelyn Westley, who has been playing with the new Suburban star the past season. Despite a strenuous season Miss Bingham looks well and is eager to plunge into the more than tepid vortex of a mid-year sojourn in the hottest place on the map. Rehearsals of A Modern Magdalen, her opening bill, began at the Suburban Theatre this morning. Additions to the stock company, as named, and other changes will make the Lyric Amusement company's roster of public entertainers the most distinguished in individual and collective excellence that ever gathered in these parts. Among the plays to be presented are The Climbers, The Frisky Mrs. Johnson and a scenic and costume revival of Madame Sans Gene, the latter with Walter Edwards in the character of the much vexed, much conquering Corsican. Preparations are already making for a great presentation of Virginius and other heroic plays, which are intended to give the Suburban Stock company more than a merely local habitation and a name. The Oppenheimers are ambitious and prosperity will not turn their heads.

Mabel McCane, a popular St. Louis girl who began her theatrical career here during the World's Fair with Kiralfy's Louisiana and has since toured with His Highness the Bey as prima donna, is visiting friends here. She joins the Kiralfy company at Palm Beach, N. J., shortly for the Summer season and may find time to sing at the Alps before the year is over. Miss McCane is a sweet singer, attractive in person and has made an enviable record on the stage.

Charles A. Bird, general manager for the Shuberts, is expected here this week. The matter of choosing a successor to George W. Floyd as manager of the Garrick is yet in abeyance, but it is generally understood that the choice has fallen upon Dan S. Fishell, late of the Garden Minstrels and now of the Barnum and Bailey advertising department.

Mary Frances Boyce, daughter of Captain Joseph Boyce, of this city, has joined the Brown-Baker stock company of Milwaukee, making her debut in the city famed for a beer. The young lady took this step against parental objection, but reports from the Cream City say that her success will speedily overcome her people's further interdiction. The young lady is remarkably pretty, her beauty being of the elusive type, which defies the camera of the photography of commerce because of her vivacity and coloring.

Two of the big conservatories, the Strasberger and the Louis Conrath, are about to conclude their annual graduation exercises. Attendance at these institutions shows a steady trend of the culture of musical talent in the right direction. RICHARD SPAMER.

WASHINGTON.

Columbia Stock Presents The Idler — Tyler Company Closes—Rufus Rastus.

(Special to The Mirror.)

WASHINGTON, June 11.

The Guy Standing Columbia Theatre Stock company continues upon its successful way. The bill is C. Haddon Chambers' comedy; The Idler, new to Washington and doubly attractive owing to the work of John Mason in his original part of Simon Strong, the American, which he created in London in 1890. This actor's convincing methods, his naturalness, ease, and clearness of enunciation, are a study. Guy Standing divides the honors with his artistic, cleverly drawn characterization of the leading role, Mark Cross. The company, admirably cast, is seen at its best.

With Saturday night's performance of Ingomar and The Girl from the Sun-Kissed East the Odette Tyler Supplementary Stock company's season terminated. The Schuberts, at the Belasco, will now make the promised improvements on the theatre. Many changes are contemplated.

Owing to the big demand for seats the engagement of Ernest Hogan in Rufus Rastus is continued for another week at the Academy of Music.

Luna Park, notwithstanding adverse weather conditions, shows a daily big attendance. Phillipine's Spanish Band continues for a second week as a free Hippodrome attraction, with the Herzog Camaras, head balancers, as an addition. Commencing on Tuesday, Roy Knabenshue will ascend daily in his airship for the next seven days.

Chevy Chase Lake is very popular owing to the concerts of the United States Marine Band.

JOHN T. WARDE.

PITTSBURGH.

The Clansman—Parks—Short Comedies at the Grand—Drummer Boy of Shiloh.

(Special to The Mirror.)

PITTSBURGH, June 11.

The Clansman remains another week at the Nixon, and has been indorsed as one of the best melodramas of the season. Next week the light opera season will open with Robin Hood. Foremost in the company are Harold Blake, Campbell Donald, Agnes Stone and Mota Corson.

For the benefit of Post No. 3, G. A. R., The Drummer Boy of Shiloh will be acted mostly by local talent at the Bijou this week. The house will then be closed until the end of July, when the season will open.

Dream City Park will be open on Sundays, beginning yesterday, when a Sacred Concert was given by the Cosmopolitan Band. Holcombe's Band will give varied programmes during the week. Vinella's boxing horses, Lampson and Vennelta, Looping the Gap, and the Haydens, also Kimara's Japanese Troupe are the special features.

John C. Weber's Band will hold the band pavilion at Luna Park another week, and "Hardy, King of the High Wire," will be the open air attraction. Large crowds were in attendance during the past week.

The traction parks offer band concerts and vaudeville.

Manager Thos. F. Kirk, Jr., of the Nixon, is in New York city in the interests of his forthcoming season of light operas here.

Press Representative E. B. Heath (Percy), of Luna Park, was married in Baltimore today to Miss Marcia Dodge, and his many acquaintances here wish him much happiness.

That Misses Minna Phillips and Marion Ballou and Messrs. Charles Abbe and George Probst have been engaged by Manager Harry Davis to form a small stock company to present short comedies as a feature of the vaudeville bills at the Grand this Summer is welcome news. They were all members of Mr. Davis' former stock companies and were great favorites. ALBERT S. L. HEWES.

BERNHARDT'S FAREWELL.

Sarah Bernhardt's farewell engagement at the Lyric Theatre, to-night and to-morrow, will test the capacity of the theatre, and if the weather be hot, the endurance of the audience. Her programme to-night and to-morrow night will be a composite bill consisting of act II of Hamlet, act II of L'Aiglon, act II of Frou Frou and act IV of La Sorciere. To-morrow afternoon she will be seen in Camille for the last time in New York.

IN BROOKLYN THEATRES.

The offering this week by the Orpheum Opera company at the Orpheum is Fra Diavolo. Hubert Wilke is seen in the title-role, William Wolf appears as Beppo, Frank Wooley as Giacomo, Annie Myers has the role of Zerina. Other parts are played by Martin Cheesman, Claude Lightner, Leroy Berry, Gertrude Rutledge, George C. Ogle, Violet Hackett, Billie Wilson, and Clara Graff. The chorus, as usual, is excellent.

Last Monday night Corse Payton's players at the Lee Avenue Theatre presented for the first time on any stage Over the Hill to the Poorhouse. If the success of the play is to be measured by the attendance and enthusiasm at the initial production, then the author need not fear for its future. The piece was well presented and met with general approval. The cast was:

Dick Saunders	Louis Leon Hall
Charles Saunders	Clifford C. Stork
John Saunders	Albert O. Warburg
Jim Holden	Joseph W. Girard
Judge Beauregard Billings	Harry B. Roche
Amos Green	Charles McCreary
Ferdinand Mason	Frank Payton
Jake Clark	A. O. Warburg
Ahasuerus Culpepper Watkins	Corse Payton
Grace Mason	Florence Gear
Marie Saunders	Grace Fox
Becky Howell	Dolly Welthoff
Prudence Gardiner	Josephine Fox
Priscilla Gardiner	Lillian Stuart
Mrs. Saunders	Charlotte Wade Daniel

The play is in four acts and tells the history of the Saunders family, of Riverhead, L. I. John Saunders dies and leaves his widow in the care of his younger son, Charles. Dick, the elder brother, has not been heard of in years; he disappeared when the crime of horse-stealing had been attached to his name, and a cloud of suspicion surrounded his strange absence. Charles violates his father's wishes by marrying shortly after his parent's death. The marriage is an unhappy one, and Charles' wife turns his old mother out of the house. Dick during this time has not been idle, and his industry has drifted him up to the Klondike, where he accumulated a fortune in digging gold. He determines to return to his old homestead on Long Island and share his wealth with his mother. But he does not know that Charles was compelled to sell the house to satisfy a debt. When Dick returns he finds his mother in the poorhouse. He immediately removes her to the homestead, which he has recovered and newly furnished, and marries his old sweetheart, Grace Mason, who always believed him to be her honest "Dick," and waited patiently for him to return and claim her. Louis Leon Hall as Dick Saunders created a part which he may well be proud of. In the pathetic scenes he was strong and convincing. Clifford C. Stork was good as Charles, and he had a difficult part to portray. Albert O. Warburg had a very short part, being on the stage for only a few minutes, but he did not slight it. Grace Fox as the wife of Charles surprised her friends by the manner in which she played a part quite unusual to her temperament. Dogothy Welthoff played a small part, that of an orphan, in a satisfactory manner. As a villain Joseph Girard was convincing; when he came before the curtain he was hissed, and this is complimentary in melodramatic productions. Harry B. Roche was a good judge. Josephine Fox and Lillian Stuart were two pleasing old maids. Charlotte W. Daniel as Mrs. Saunders showed sympathy and naturalness. Corse Payton in the part of Watkins was very funny. In fact, the audience laughed before he finished his lines, and much of the true humor was lost. Other parts were acceptably played, the play was well staged and the scenes depicting familiar Long Island places were realistic. The Little Minister is the play this week.

SEASIDE AMUSEMENTS.

Everything will be in full blast at Brighton Beach Park Thursday night, June 14, when the Pawnee Bill Wild West Show opens its Summer season. It is one of the biggest attractions of its kind in this country, nearly a thousand people and five hundred head of horses being used in the entertainment. A street parade will be given in Manhattan on Wednesday evening, when cowboys, cowgirls, Indians and all types of the great West will be seen. The Oriental East and its people will also be represented. Band concerts are given in the park daily, and at the extreme end of the boardwalk are assembled Indians, buffalo, camels and elephants. It has been many years since New York has seen a real Wild West Show, and the magnitude of this one is sure to draw greater crowds to the east end of Coney Island than ever assembled there before.

Manager William T. Grover will begin his seventh season at the Brighton Beach Music Hall Sunday night, June 17. The bill will include Georgia Caine, assisted by Harry Lester and company in An Interrupted Honeymoon; Charles Burke and Grace La Rue, with their Inky Dinks; Seymour and Hill, Transatlantic Four, Jack Wilson and company, Three Deltons, Caldera, and Sisters Austin. Two concerts will be given daily.

Manhattan Beach will have the opening performance of Pain's Eruption of Vesuvius June 23. At the Pavilion Edward E. Rice announces a vaudeville carnival for June 21, 22, to be followed by Dues' Band for a week of concerts. George H. Primrose and his minstrel company occupy the stage the following week, and a number of popular musical attractions will be seen there during the season.

At the West End, Luna Park and Dreamland are drawing great crowds day and night. The Great Train Robbery at Luna continues to be the main feature of the park; of course the other attractions are doing their share of the business, but a visit to the realistic entertainment offered by the outlaws in their daring hold-up of a train is certainly best remembered of all. Major Crawford and his tug of war with the lions, in Mundy's animal arena, continues to be one of the most dangerous acts yet practiced.

At Dreamland, Bostock's arena is filled day and night. Everybody seems to be satisfied with the entertainment, and "Baltimore" is still the king of the cage. The ideal situation of this park makes it popular even if the attractions were not the great drawing features that they are.

REFLECTIONS

Phot by Baker, Columbus, O.

The above is a good likeness of Ernest Lamson as he appears as Dave Lacy in The Heir to the Hoorah, now running at Powers' Theatre, Chicago. Mr. Lamson's motto is: "American characters only," but he does not confine himself to any one type of American. His work as the rugged miner the past season has surprised his most zealous friends, and has placed him in a stronger position as an artist and from a box-office standpoint than any of his previous efforts. During the season he has completed a Western play that is now being considered by a prominent manager for a Broadway production.

A new play, The Hall-Room Boys, by Charles Holley, will be produced in the Fall. F. Elliott Jenkins is already engaged for one of the important parts.

Two Seattle men, Harry Gerard and Joseph Blethen, have composed an opera said to be of exceptional merit and far above the ordinary clap-trap style of comic opera. Its name has not yet been made public, but it will be produced during the coming season. The score is by Mr. Gerard, who has already written a number of good songs, and Mr. Blethen, a well-known newspaper man, is responsible for the dialogue and lyrics.

Are You a Mason is to go on tour next season, beginning Sept. 1, with a star comedian, whose name cannot yet be made public.

Walter Jordan, of Sanger and Jordan, play brokers, is now in England, trying to complete negotiations for bringing Ellen Terry to this country. He will visit Paris and Berlin, with Herr Goerlitz, of the Metropolitan Opera House.

Ben Greet in the Autumn is to superintend the staging of In the Soup, which is to be produced by Francis Aylmary. Mr. Greet will continue his Shakespearean repertoire company.

Leonore Harris, who will sail to-day (Tuesday) on the *Kaiser Wilhelm der Grosse*, has been engaged to play a leading part in Haddon Chambers' new play, The Awakening, to be produced next season. Miss Harris is going to Paris to secure some new gowns, and will return early in September to begin rehearsals.

Fred W. Mace has been engaged to play the title-role in The Umpire next season, in place of Cecil Lane, who now has the part.

George Schaeffer, stage-manager for Cyril Scott in The Prince Chap, will sail for England on June 20 to attend to the staging of the play in London. H. B. Roberts, who is to play the title-role, will accompany him.

It is said that Thomas W. Ross is to have a new play by George M. Cohan instead of playing in The Governor's Son on the road.

Chrystal Herne and Isabelle Urquhart will again be members of Arnold Daly's company next season.

Elisabeth Brice, who has taken Adele Ritchie's place in The Social Whirl several times, and who successfully sang the principal role in Lady Teazle several times, is to have an important place in the Shuberts' list next season as a recognition of her ability.

To-morrow (Tuesday) night is to be West Point night at the Casino Theatre. There will be about 200 cadets present, and Lieutenant-General Corbin and his staff, in full uniform, will occupy boxes. Three special numbers have been prepared, two to be sung by Adele Ritchie and Joseph Coyne, and the third to be a final chorus of "Army Blue," in which the cadets is expected to join.

PLANS OF MANAGERS.

Negotiations which have been pending for some time between Walter N. Lawrence, managing Henry E. Dixey in The Man on the Box, now appearing at the Lyric Theatre, and Lee Shubert, relative to the placing of this attraction at the Waldorf Theatre, London, were closed last week. It is the intention of Mr. Lawrence to arrange matters so that the first week in November will see this American play making a bid for London's approval. The original company and production will be taken over in its entirety.

The Mittenthal Brothers are arranging to star James J. Corbett in a new romantic play, The Burglar and the Lady, by Langdon McCormick, next season. Aubrey Mittenthal will send out four plays: The Girl from Broadway, a new musical comedy by Herbert H. Winslow; A Desperate Chance, Custer's Last Fight, and How Hearts Are Broken.

Sydney R. Ellis is engaging the company to support Al. H. Wilson in Mets in the Alps next season. Mr. Ellis has already secured Edward Everett, Chris Nauman, Rose O'Neal, and J. E. Haskell. The play is described as a romantic comedy-drama, and will be given an elaborate scenic production with unusual electrical effects. It will open the last week in August.

Contracts have been closed between Walter N Lawrence and Hilda Spong whereby the latter is to star under the management of Mr. Lawrence for a long term of years. Miss Spong will inaugurate her stellar career in a new comedy of modern life entitled Lady Jim. Harold Heaton, formerly connected with a Chicago newspaper, is the author of this three-act play. After a week on the road Miss Spong is to be brought into New York, where a run is scheduled for the star and the play at a Broadway theatre.

P. J. Kennedy has purchased the original production of Mizpah, by Luscomb Searelle and Ella Wheeler Wilcox. Such actors as Charles Dalton and J. H. Gilmour have been engaged to support Elizabeth Kennedy. Luscomb Searelle, who is comparatively unknown in America, is an Englishman who, previous to the recent war, was the main operatic power in South Africa.

Ernest Shipman has The Duchess of Devonshire, by Miss Doremus, for next season, and also continues to manage Dorothy Vernon of Haddon Hall.

Next season, among his other managerial ventures, Mr. Nankeville will put out a production of Home Folks, which he has secured from Joseph Brooks.

THE LONDON STAGE.

"The Newcomes" Dramatized—The Lion and the Mouse Falls—Theatrical News.

(Special Correspondence of The Mirror.)

London, June 21.

Despite the *Daily Mail's* detestable denunciations in advance, and notwithstanding many preliminary forecasts of failure from certain of The Dramatic Mirror's know-all correspondents, I am glad to tell you that Beerbohm Tree not only produced the long-promised adaptation of Thackeray's novel, "The Newcomes" with great success at His Majesty's on Tuesday, but that also he scored a histrionic triumph as the grand old Colonel therein.

As those who have tried the task or have seen the many results of such trials well know, Thackeray is a terribly difficult author to dramatize, far worse even than Dickens. Dickens, although some of his stories are almost as voluminous as Thackeray's, has more dramatizable episode to the square inch. Thackeray so often stops to give a little sermon, always a beautiful and noble sermon, but seldom usable on the stage. All this being thus, I hold that "The Newcomes" dramatizer, Citizen Michael Morton, to wit, has performed his difficult task very cleverly. The only fault I have to find with his adaptation is that the last act, with Clives Garret and the Charterhouse scene, is far too much spun out—at least it was on Tuesday night. In this last scene, also, Citizen M. M. has put in certain little incongruous bits of his own. All this, however, is a matter easily remedied with a few strokes of the blue pencil. For the rest, Michael has kept wonderfully close to Thackeray's dialogue—and what dialogue it is! I know that it was with a spirit of thanksgiving that, thanks to the imminence of this Tree-Morton production, I reread this glorious story, so full of gay wisdom, gentle, humorous, far-reaching sympathy with suffering, real hatred of shams and selfishness, and unaffected humble piety and reverence.

Of course in the three hours' traffic, which is the most any stage can allow for any play, there is not much chance to incorporate overmuch material of a book like "The Newcomes," but Morton has managed to indicate the chief points of the late period of the novel, starting with the fine old Colonel's efforts to forward his son Clive's love for Ethel Newcome. The first act ends with the insulting behavior of Barnes Newcome, the skunk, and Lord Farmtosh, the drunken cad, toward the Colonel, who has just endeavored to "oblige" his guests by singing "Wappin' Old Stairs," after the fashion of the rouladin Mr. Incledon, and with Clives dashing a glass of wine into the faces of the insulters. The second act ends with Lord Farmtosh's securing (*pro tem.*) the hand of Ethel at the instigation of the wicked old Lady Kew, and the third with the marriage of Clive to Rosey Mackenzie, daughter of the old campaigner. A big effect is made here with the arrival of the news of the failure of the lovable old Colonel's bank while Clive and Rosey's marriage of convenience is being celebrated in a neighboring church. The fourth-act's chief episode I have indicated above.

Beerbohm Tree's Colonel Newcome is indeed a fine and in every way artistic and touching impersonation and the gradations from independence and enjoyment of life to poverty and death are shown in a most beautiful and memorable manner. In fact, this is perhaps the very finest all-round, semi-humorous, semi-pathetic performance that this very varied and versatile actor has ever given. The more I think of it the more it grows upon me, especially the heart-searching last scene, where the broken but still brave old soldier, full of forgiveness for his enemies and of faith in God, thinks he hears the call of the Tutor, as in the old school days, and, dragging himself up, feebly murmurs "Adsum!" and (as Thackeray says in the noblest chapter ever written) "passed into the presence of the Master."

Tree, never a one-part, centre-of-the-stage actor, has secured the best support to be got for money. Marion Terry gives a memorably beautiful impersonation of the Colonel's old sweetheart and gentle Christian Catholic lady, Madame de Florac; sweet Lillian Braithwaite (whose lately divorced husband, Gerald Lawrence, has just married your sweet Fay Davis) is a beautiful if slightly too modern Ethel; Norman Forbes is a fine Barnes Newcome; Kate Bateman (Mrs. Crowe) a somewhat mediæval and melodramatic Lady Kew; Basel Gill a shining Clive; Sydney Brough an able Farmtosh; James Hearn a strong De Boots; W. H. Day an excellent Martin, and Lyn Harding a splendid Fred Bayham, alias "F. B."

At the moment of writing the booking for Colonel Newcome is phenomenally big and it looks like being a huge financial success.

But, alas! you never can tell, as Bernard Shaw truly says. Last week I told you of two American plays that, thanks to the enthusiastic reception by press and public, looked like being two of the biggest financial hits of recent years. These were The Lion and the Mouse and Shore Acres at the Duke of York's and the Waldorf, respectively. Now I am sorry, in fact, I am ashamed, to have to tell you that the first named powerfully written and splendidly acted play by Charles Klein has, according to a manifesto just to hand from Charles Frohman, "failed to attract." C. F. adds that in consequence of this he is sending back The Lion and the Mouse company to New York next Friday, and that next Saturday he will revive at the Duke of York's The Marriage of Kitty, with Marie Tempest, Ellis Jeffreys and Leonard Boyne in their original characters.

This failure of so fine a play as Klein's, with such fine artistic acting as that supplied by Margaret Illington as Shirley Rossmore, Edward Breese as Millionaire Ryder and Richard Bennett as Young Ryder, is really one of the biggest staggerers the theatrical experts have had for a long time. For the sake of both this clever play and its clever company I wish that Charles Frohman could have seen his way to have tried the piece awhile longer. I feel sure that it would have "made good" ere long. However, when a manager has had so many financial smacks in the eye as even the enterprising C. F. has had in this city of late, I suppose one cannot expect him to run plays for sentiment's sake. Still, I am sorry all the same.

The only other play productions of the week have been of a comparatively small type. They have included a really funny little farcical comedy entitled The Other Man's Business, at the Grand Fulham, cleverly played by Lillian Hubbard, G. W. Anson and G. W. Elton, the last named a son of the late Billy Elton, an ex-Gaiety comedian sometime popular on your side. Production No. 2 was a sort of a Spanish musical play called Retronella, a lively little thing tried for a week at Renley's Theatre prior to touring.

We have had two cases in the courts—one theatrical and one variety. In the first a highly promising provincial actor named Lawrence Grant sued Manager Mouillot for breaking a contract whereby the said Grant was to play in London the hero in What the Butler Saw, which character he had enacted with great success on tour. Grant was awarded £192 damages.

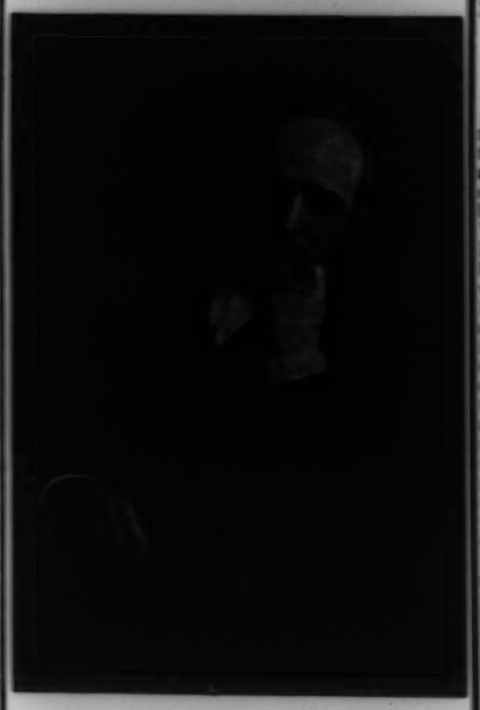
The variety action was one in which Gus Elen, the popular Coster comedian, sued the management of the London Music Hall, Shoreditch, for billing him in small type instead of in the size type which he considered fitting for his renown. The management were shown to have acted somewhat foolishly, and eventually, after many music hall stars had given all sorts of more or less comic evidence, Elen was awarded £35 damages. Owing to this decision, sundry important variety managers tell me that they intend to put a "billing" clause into all future contracts.

I regret to have to announce the deaths of Addison Bright, formerly a fine dramatic critic, but for some years past a smart play agent; of Clarence Burnette, an old-time actor of much skill, and of Alfred Stafford, a long popular suburban and provincial manager.

A big movement is now in progress for the formation of an Actors' Day, on which date all actors, playwrights, etc., are to consent to forego their salary, fees, etc., for the benefit of certain theatrical charities. T. P. O'Connor, otherwise known as "Tay Pay," has just introduced into the House of Commons a bill for the suppression of music pirates.

The King and Queen have just signified their intention of being present at the great Ellen Terry jubilee matinee at Drury Lane Theatre on June 12. Hooray! Gawain.

PINERO'S SILVER ANNIVERSARY.



Arthur Wing Pinero will celebrate the twenty-fifth anniversary of his recognition as a playwright by taking a long vacation immediately after the Ellen Terry jubilee celebration next Sunday. It is exactly a quarter of a century since Pinero's first play was produced in London. It was at St. James', where His House in Order is now being played, that his earliest drama, The Money Spinner, had its first production. The Kendals and John Hare appeared in it. Prior to that Pinero's stage work had consisted of two curtain raisers and a one-act farce. The first of these was put on by Sir Henry Irving, and the last was done at the Globe by R. C. Carton.

Since then more than thirty plays have come from Pinero's pen. They include The Squire, Dandy Dick, The Cabinet Ministry, The Amazons, The Profligate, The Notorious Mrs. Ebbsmith, The Second Mrs. Tanqueray, and Iris.

Mr. Pinero intends to rest during his vacation. He has a play in mind to follow His House in Order, but, with his usual secretiveness, he refuses to divulge its nature. His House in Order seems to be good for 200 nights at St. James' and will probably have a long run in America next season.

MISS REHAN SAILS.

Ada Rehan sailed last Saturday on the American liner *Philadelphia* for England, where she will spend the Summer with her cousin, Lady Barrington. Miss Rehan was too ill to board the steamer without assistance and had to be practically carried up the gang plank. Lady Barrington arrived in New York last week on the *Kaiser Wilhelm* and returned on the *Philadelphia* to care for her cousin.

AN ANNIVERSARY CELEBRATION.

Mr. and Mrs. Theodore Liebler celebrated the twenty-fifth anniversary of their wedding at their country home, The Larches, Riverside, Conn., on June 8. Their grounds were illuminated and about 200 of their friends attended a reception there. Congratulatory messages were received from Hall Caine, Edmond Rostand, Eleanor Robson, and others.

LETTER TO THE EDITOR.

Still Harping on Hamlet.

New York, May 24, 1906.

To the Editor of The Dramatic Mirror:

Sir.—Dr. Morgan says that Hamlet himself settled the question of his madness, or assumption of madness. Of course Dr. Morgan alludes to Hamlet saying:

"How strange or odd so e'er I bear myself,
As I perchance hereafter shall think meet
To put an antic disposition on."

But listen! Hamlet himself admits that, at least part of the time he will be mad:

"I am but mad north-north west; when the wind is southerly
I know a hawk from a handsaw."

The discussion of the wiseacres, that Dr. Morgan sets so little by, are of course doubtless as to whether the wind sets southerly or northeast at a given time! That is all!

Respectfully, Henry Lee.

THE THEATRE IN PARIS.

Le Virage—Le Marie de Loulou—Chaine Anglaise—Le Reformateur—New Odeon.

(Special Correspondence of The Mirror.)

Paris, June 1.

Parisian dramatic events still continue to multiply with rather surprising rapidity for this season of the year. At several theatres are notable attractions—some meritorious and some meretricious—which are apparently to be popular well into the Summer months. Le Virage, which was presented at the Bouffes-Parisiens on May 18, is a comedy in four acts, by Madame Jane de La Vandere, an author who has written a number of successful novels. In these long narratives she has displayed considerable analytic power and proved her ability to apply a certain psychology to her observations. Le Virage is plainly not the work of a dramatic expert; the story and motive of the piece, unfortunately, are not sufficiently absorbing to conceal or atone for the lack of requisite technique. Josette Deslyons marries the old Monsieur de Larques, though she is perfectly aware of her love for Dominique. It never seemed to occur to her that this action was unjust to the elderly gentleman in the case! Naturally enough, she finds her married life unsatisfactory, and, quite as naturally, she is ready to yield when Dominique returns at the opportune moment. Monsieur, the husband, has been put on his guard by an old friend—who sees a good opportunity for revenging himself—and is in a murderous humor. However, recollecting that love is an irresponsible sort of passion and takes little heed of moral codes, he contents himself with driving out the guilty couple. Here is a happy conclusion—from the point of view of the lovers and the audience. From the point of view of the moralist, I don't know exactly what to call it. Murder may be shocking—but there is something peculiarly effete about this species of indulgent philosophy. Mademoiselle Bertille Leblanc played the role of Josette with commendable sincerity and conviction. Monsieurs Regal, Jolly and Mayrom are all promising actors.

Touts' Arrange (Everything Arranges Itself), the one-act vaudeville which completes the bill at the Bouffes-Parisiens, is a pretty little costume play, set to very agreeable music. It is all about a young composer, who refuses a role to a certain singer—a woman, needless to say—with whom he has not the pleasure of being personally acquainted. The stage-coach meets with an accident and the hero finds himself installed at an inn, in company with an unknown lady, whom he immediately spots as his affinity. Of course the unknown charmer is the singer already referred to. Everything arranges itself: The principals are mutually satisfied and the servant of one quite properly elects to marry the soubrette of the other. Madame Douberny, Madame Loney and Monsieur Kalisz give a performance verging on perfection.

At the Nouveautes, Le Marie de Loulou (the husband of Loulou), a comedy in three acts by Soulié and de Gorsse, has made a success—not a stupendous hit, but a very delightful little success after all. The plot is merely another phrase of the interminable maritnl complications which seem to furnish ninety-nine per cent. of contemporary "intrigues," but the treatment of the story is charmingly simple and effective. Simone, the wife of d'Herbelot, is "en voyage galant" with one Merivel. When in danger of being detected by her husband she has the good fortune to meet one of her former comrades, Loulou. This friend, to enjoy the freedom of married life, has accepted the heart and hand of the complaisant Vicomte de Prunier. Simone contrives to save herself by changing places with Loulou. In the second act Prunier finds his wife at Herbelot's house. The denouement is precisely as it should be, for Loulou and her very considerate better half are permanently reunited. This comedy, inconsequential though it may be, is written with an equal amount of good nature and artistic good taste. The company of the Nouveautes is justly renowned for its "ensemble" work and I'm glad to say that the presentation was altogether adequate; that the performers caught the spirit of the piece and interpreted it practically without a flaw. Monsieur Torin has made a personal success of notable magnitude, and Monsieur Germain was undeniably a drole as the provincial nobleman. Mademoiselle Mylo d'Arcyle and Mademoiselle Sandry proved themselves to be extremely competent comediennes. Moreover, they are both exceedingly beautiful at all times, and—I confess my weakness.

Chaine Anglaise, a three-act comedy by Oudinot, was produced at the Vaudeville on May 23. Perhaps my habit of speaking like an ethical mentor is growing on me inordinately; however that may be, I refuse to go on record as sympathizing with the "dubious" atmosphere which is now so prevalent in Parisian comedies. Chaine Anglaise (a dance, usually translated as The Right and Left) is not particularly offensive, with the exception of the suggestion at the close—a suggestion of illicit things, details easily to be supplied by any French imagination. Immorality may be funny to certain minds; unhappily, some aspect of it have been considered humorous since modern society first emerged from barbarism. But the truth remains that most of the true wit in this world is clean and healthy. Why, then, should the vision of both playwright and public be too myopic to comprehend broader and purer things?

Chaine Anglaise is clever—that is not to be refuted. Many of the best touches are attributable to Abel Hermant, whose advice was wisely solicited by the inexperienced author of the comedy. At a fashionable hotel on Lake Maggiore, among the cosmopolitan array of guests are Lord Brandon, millionaire; Mr. and Mrs. Davis, with their two children, Winnie and Eric; the Duc d'Azay and his beautiful mistress, Thérèse. These people all meet again at Davis's country home, on the banks of the Thames. The Duc, of vacillating affections, proceeds to make love to Winnie; Lord Brandon, Davis senior and Eric all try their powers of fascination on Mademoiselle Thérèse, who has the sagacity to keep them all at a safe distance. Eric, in a suicidal humor, jumps into the river; but thinks better of it and swims back to shore. Davis senior, who tries more violent methods of pushing his suit, is interrupted. Thérèse, who has been loyal, catches the Duc in the very act of kissing Winnie and, deeply grieved, leaves the house to accept the hospitality of Brandon. While she is considering the old nobleman's proposal of marriage Eric rushes into the room. Tempted to surrender herself to his youthful fervor, she yet understands the folly of such a course and declares that she must leave England and never see him again. Eric, throwing his arms about her, exclaims that he sees a way to arrange everything. "How?" she demands. "If you marry Lord Brandon," replies the British youth. The piece was fairly well acted, though Mademoiselle Dorziat, who impersonated Thérèse, had more intelligence than charm. Andre Brule, whose name is amusingly apropos, was splendidly amorous as Eric and Monsieur Lérand was genuinely humorous in his characterization of the father.

On May 28, Le Reformateur (The Reformer), a three-act comedy by Edouard Rod, was produced at L'Oeuvre. The author is a novelist of established reputation and his first essay at theatrical craftmanship is encouraging. The piece, though somewhat disconnected in parts and obviously "unprofessional," contains two or three strong scenes and possesses throughout a curtain refreshing vitality. The philosophy of the piece might be summarized as, "Live according to your published principles." The paradoxical life of J. J. Rousseau furnished the basis of the plot and served to drive home the moral inference. Preceding the comedy was a curtain-raiser entitled Le Cloaque (The Sewer), by Labry, in which the husband, the lover and the wife discuss their right to put out of the way an unwelcome child. The lover takes the negative; the husband thinks otherwise.

The appointment of Antoine to succeed Ginisty as director of the Odéon has met with manifest approbation on all sides, for the decline of the great theatre has been only too painfully apparent. Ginistry was earnest in his endeavors, but not suited to the position. Antoine, who is the theatric revolutionist of France, doubtless has many surprises in store for the world of things dramatic. He is said to have brought with him, from his own theatre, some twenty-five productions, with scenery and costumes complete, which will now be staged at the Odéon. In accepting his new and much greater responsibilty Antoine sacrifices his absolute independence, since he must take orders from the Director of Fine Arts. It is also doubtful whether the Odéon will be as profitable as his own little playhouse, which, under his astute and artistic management, has become a perfect bonanza. Monsieur Gémier, the actor who is now to reign at Antoine's, is certainly to be congratulated on his acquisition. He is an able man and if he succeeds in retaining the prestige of the famous house—which is still to be known by the name of its founder—his future should be a golden one.

The Nouveau-Cirque is dead—at last. The question now is, can a defunct "cireque" be made over into a living theatre?

Passe Partout.

CRESTON CLARKE IN A NEW CHARACTER.

Creston Clarke, whose Monsieur Beaucaire attracted favorable notice during the past two seasons, will have a new play next season, which he expects will serve to reintroduce him to New York theatregoers. As leading man with Miss Marlowe and in the Augustin Daly company, Mr. Clarke a few years ago was well known to metropolitan audiences. He expects to appear on Broadway early in the season in The Ragged Messenger, by George Paston, the English writer. Mr. Clarke is shown above as John Morton, the clergyman who is known in the slums of London as the Ragged Messenger.

THE POWER OF LOVE.

The Power of Love, a four-act drama by B. Kochan, was produced for the first time in New York at Carnegie Lyceum on June 2. The piece has been seen on the road, and the New York presentation was given, according to Mr. Kochan, for the purpose of interesting metropolitan managers. The piece gave evidence of considerable dramatic ability on the part of the author, though it was poorly performed. May Barton as Margaret Mitchell did good work, and Samuel Howard in an old man character part deserved much praise. Others in the cast were Archibald Bacouby, Frank Trench, William L. Hall, Jr., Maurice Weisberg, Arthur Troy, Edgar Baldin, Eleanor Mitchell, Camille Morgan, Rose Nielson, Emma Glassman, Helen Danford, Rose Hirschfeld, Emma Ward, Jessie Rich and Irene Clark.

COMPANIES CLOSING.

Peter Pan, at New York city on June 9.

Buster Brown, with Master Gabriel, at New York city on June 9.

Joe W. Spears' The Irish Pawnbrokers, at St. John, N. B., Canada, on June 6, and will go on tour again on Aug. 6.

On the Rialto.

One of the old-timers paid a visit to the Gerard lately, and during his stay found infinite amusement watching a delegation of one hundred Western clergymen that had quartered itself there.

"You ought to see 'em!" he exclaims to his friends. "They've got all the roof gardens and Summer shows beat to a stand-still. They all go to the bar in a row—a regular chorus of them, you know—and stand there and ask for—what do you think? Ice water! The bar-tender gets too disgusted even to kick. 'There it is,' he says, holding up his ice-pick and pointing to the pitcher. 'There it is. Help yourselves and be generous.'

"And you ought to see the way the waiters look at them in the dining-room! They're wise: they know they're none of them going to get rich out of that crowd. One of those country preachers comes down in the morning, in his shirt-sleeves, goes out into the middle of the street, stares at the hotel and wants to know where he can find a place to wash! Another one of them didn't know how to turn off the electric light in his room. So he shrouded it with a sock!"

Fourteen of the chorus girls of His Honor the Mayor company gave what they called a New England Dove Luncheon Thursday afternoon in the apartments of Catherine Tanner. All the girls present are natives of New England and all the food served was sent to the individual members from their native towns along the rock-bound coast. These viands consisted of fresh and salt cod, halibut steaks, lobsters, clams, oysters, mussels, brown bread and Boston beans, the far-famed Cohasset punch, Medford rum and genuine Maine apple-jack.

Among the girls present were Ocia Thomson, born in Newburyport, Mass.; Marion Whitney, of Marblehead; Isabel Plunkitt, of Bath, Me.; Jessie Carr, of Stonington, Conn.; Helen Turner, Cohasset, Mass.; Elinore Mansfield, of Fall River; Ella Bernard, of Eastport, Me.; Catherine Tanner, of Swampscott, Mass.; Rose Bird, of Jamaica Plain; Marion Alexander, of Wood's Holl, Mass.; Kitty Parks, of Cambridgeport, Mass.; Bessie Fennell, of Niantic, Conn.; Grace Andrews, of Squirrel Island, Me., and Alice Keese, of Provincetown, Mass. Frankie Douglas, of the George M. Cohan company, was the only girl outside of the members of His Honor the Mayor company present. Miss Douglas was born in Bristol, R. I., and she cooked the clam fritters.

After the luncheon the girls enjoyed automobile rides through the generosity of Colonel Alfred A. Pope of Boston.

What was undoubtedly one of the quickest productions and shortest tours of any theatrical attraction on record was that of a musical farce-comedy, The Hall-Room Boys, a dramatization of the comic cartoons, by John S. Lopes and Albert Edward Ullman. The copyright production was given at the City Opera House, Mt. Vernon, N. Y., last Friday, and thereby hangs a tale of quick action.

On Thursday morning a well defined rumor reached the authors that certain Chicago theatrical interests, realizing the value of the title, had applied for copyright and intended to steal the asset by giving a copyright performance before Lopes and Ullman. Werner and Fox, attorneys for the authors, advised immediate action, and as a result, within an hour after the conference, an agent was on the advance. He wired from Mt. Vernon that the Opera House had been booked, advertising placed and all arrangements made. Programmes were got ready and small bills posted.

A company for copyright performance had been rehearsing, but as this was not to take place for two weeks, not all the members were available. Substitutes were gathered up, and until late Thursday night the "scratch" company rehearsed. Half the company went on train to Mt. Vernon, while the others took the road in two autos, furnished by the attorneys. About two miles from Mt. Vernon one of the machines broke down, and that section of the company had to plod to the destination. Disaster was staring the production in the face when this section hove into view, and within a short time the curtain went up and the copyright was saved.

This was probably the first time on record that a farce comedy was routed, booked, advertised and produced in less than twenty-four hours.

Gerald Griffin, who sailed for Munich early on Thursday morning, was seized with an inspiration while the *Amerika* was passing through the Narrows, and dashed off the following lines, that he finished in time to send back by the pilot. In a note accompanying the verses Mr. Griffin says he has no excuse to offer, except that the motion of the steamer was so easy that he simply couldn't help bursting into song.

The shores of New York recede from my sight
As swiftly we glide o'er the water so bright,
And I eagerly look, with a sorrowful gaze,
Upon the dear spot where I spent happy days.
My thoughts turn to Proctor's, where I've been a player,
And two times a day I shall breathe a fond prayer,
And say, as the land quickly fades from my view,
"Good-bye, dear old Proctor, I bid you adieu!"
So, so-long to Proctor's and all up the line,
Especially Harlem, where they say "You done fine!"
I think of you there, and I think of me here,
But d—d if I'll think of you as I drink Munich beer.

GERALD GRIFFIN.

SAID TO THE MIRROR.

CHARLES A. LODER: "My season of fifty-one weeks with the Gabriel Buster Brown company ended on June 9 at the Grand Opera House, New York city. I shall be at my country home, Arcola, Pa., for the Summer."

W. S. NANKEVILLE: "The Mallory Brothers' Stock company is advertising Human Hearts on its letterhead. A programme from Algona, Ia., shows that the same company presented the play there under the title of Guilty Without Crime. The cast is identical with that of Human Hearts. The only trouble they went to was to change the title."

JUAN CAICEDO.—"As I was worked too hard during the eighteen months since I came from Europe, I feel that I need a rest for six or eight weeks, which I am going to pass in England, with my seven children, whose vacations from college shall also be beginning the first week of July. I am saying 'au revoir, but not good bye' to America, as I shall return in October for next season's engagements, beginning in Brooklyn. On Wednesday, June 13, I shall celebrate my birthday. Only forty-five, that's all! But I jump as high as when I was twenty, but twice as sure and perfect as then. Why, my salary is also twice to-day what it was that time. I will work two years more and then give it up."

NEW ZEALAND NOTES.

Successful Repertoire Companies—General Good Business in the South.

(Special Correspondence of The Mirror.)

WELLINGTON, May 15.

William Anderson's Dramatic company is at present playing a successful season of melodrama at the Princess Theatre, Dunedin. The company's repertoire includes A Factory Girl, The Ladder of Life, An Orphan Heiress, The Mariners of England, and the Australian bushranging drama, Thunderbolt. At the finish of the Dunedin season the company will work north en route to Auckland.

The Black Family of Musicians is giving two farewell entertainments at the Garrison Hall, Dunedin, on May 16. J. C. Williamson's Repertoire Opera company commenced a season at His Majesty's Theatre, Auckland, last night, with The Gondoliers, which will be played for four nights. The house was packed. Utopia Limited will be the second production, to be followed by Veronique, The Yeoman of the Guard, Princess Ida, and The Mikado.

John F. Sheridan's recent Auckland season was on the whole a very successful one.

Andrew Black, the famous Scots baritone, is at present giving a series of concerts in New Zealand. He is assisted by Ethel Sinclair, a clever violinist, and Adolphe Borschke, a talented pianist. Herr Borschke is one of the three cleverest pianists that have visited Australasia for some considerable time, the other two being Mark Hambourg and Paderewski. The public of New Zealand has so far not supported the entertainment the way they should do, for it is seldom they get the chance of listening to a musical treat such as this combination gives.

Ben Fuller is at present on a visit to Australia engaging talent for the proprietary's circuit. Business at their four houses is reported first class.

Taits' Living London pictures show is at present touring the colony and doing enormous business.

The Macmahon Dramatic company commenced a season at the Wellington Opera House on May 5 with the melodrama Saturday Night in London, which ran for five nights. The second production, which went up on May 11, was the Australian bushranging drama entitled The Kelly Gang. Both pieces have been played to packed houses, and judging from the enthusiasm shown by the audiences the season ought to be a financial success.

Professor Andrews' America at Work picture show was to have commenced a tour of the colony at the Wellington Town Hall on May 17, but owing to the delaying of the San Francisco mail steamer the opening has been postponed until June 23.

Meynell and Gunn will send their Fatal Wedding Dramatic company on a tour of New Zealand early next month. William Anderson's Sinbad the Sailor pantomime company is doing good business at the Christchurch Royal. The company is eighty strong. A Wellington season commences on May 26.

Bostock and Wombwell's Novel Circus and Menagerie is doing first-class business on the North Island overland tour. In several of the towns already visited the management was unable to erect the tents, owing to the high wind that prevailed, but they managed to secure the drill halls in Eketahuna, Pahiatua and Woodville. The following are the towns and dates which the show will visit before returning to Australia: Taihape, May 16; Hunterville, May 17; Wanganui, May 18 to 22; Patea, May 23; Hawera, May 24; Eltham, May 25; Stratford, May 26 and 28; Inglewood, May 29; New Plymouth, May 30 to June 1; Auckland, open June 4.

ANDREW SMART.

FATALITY PRODUCED.

The first performance of John H. Booth's play, Fatality, was given the night of June 4, on the stage of the Lyceum Theatre, St. Joseph, Mo., by the Lyceum Stock company. The play deals with the subject of modern finance and was said to possess much merit. The cast was as follows:

James Gray	Harry Preston Coffin
Arthur Lee	John H. Booth
George Lindon	Will H. Durbin
J. Clarence Howard	Walter Armin
John Witherspoon	Loren H. Guin
Robert Ely	Lee J. Holloway
Joseph Green	Ralph Yates
Perkins	Frank Thomas
Richard Havemeyer	Clarence Murphey
William Lincoln	Fred White
Alfred Smith	Louis Lawrence
Charles Norton	George Roth
Alice Goodhue	Rosalind Allen
Mrs. Witherspoon	Elisabeth Neimyer
Mrs. Howard	Elsie Dickson
Frances Gray	Mignon Ozer

THE STOCK COMPANIES.

Wilbur Mack is playing with the Highland Park Stock company, York, Pa., for Summer.

Bertie Claire Wade, who was in 'Frisco at the time of the catastrophe, is with the San Francisco Summer Opera company at Seattle, Wash.

The Brown-Baker Stock company at Milwaukee has had to take steps against ticket speculators, who have become persistent in their appeals to the public for patronage. The management now refuses to accept tickets sold on the sidewalk.

The Louise Vale Stock company will be transferred from the Bastable Theatre, Syracuse, to the National Theatre, Rochester, for the balance of the Summer season. The season in Syracuse has been the most successful stock engagement in many years, and the Rochester season promises to be a most prosperous one. Louise Vale is an immense favorite in that city. Travers Vale will stage the productions. The opening bill is The Ironmaster.

Anna Johnston has been engaged as leading woman by Guy Standing for the stock company at the Columbia Theatre, Washington.

The Peruchi-Gypsene Stock company, under the management of Will J. Irvin, opened its second Summer engagement at Augusta, Ga., on June 4, in the new Lake View Park Casino, the Monte Sano Casino having burned during the Winter. The roster includes Carl J. Briedert, John J. Boyle, Will J. Irvin, Charles Breckenridge, Frank Douglas, George F. Cotter, Charles Alvord, Helen Amelio Reid, Virginia Zollman, and Lera Delston. Harold Watson is musical director.

The Midland Beach Theatre Stock company will open its season on Saturday, June 23, with Arabian Nights, under the management of John O. Hewitt and Edwin Felix, who will produce new and up-to-date comedies. The theatre has been remodeled and is under two years' contract with Hewitt and Felix. In the supporting company will be Claude Cooper, William Davis, Harriett Willard and others.

The Brown-Baker Stock company opened at the Davidson Theatre, Milwaukee, Wis., on May 28, in Graustark, and received a hearty welcome. The company includes Edith Evelyn, James Durkin, Grace May Lamkin, Lee Baker, Albert Brown, Riley Chamberlain, Blanche Crozier, Maye Louise Algen, Colin Campbell, Al. Loomis, and Reginald Parry. The second week's bill was What Happened to Jones, which is to be followed by Out of the Fold and The Little Minister.

Henry C. Mortimer, who has been playing with the Frawley company at Reading, Pa., has been transferred to the Frawley company at the Majestic, Utica, N. Y., opening on June 11.

At Keith and Proctor's 125th Street Theatre on Thursday evening last, 100 members of the Beatrice Morgan Social Club presented Miss Morgan, leading woman of the stock company, with a gold bracelet and a large floral offering. The members of the club named after the actress enjoyed themselves hugely and recalled Miss Morgan so often that she had to make a little speech.

GOSSIP OF THE TOWN.

Adelaide Thurston's play for next season is The Girl from Out Yonder, by Pauline Phelps and Marion Short. Her tour, under the management of Francis X. Hope, will begin at Plainfield, N. J., early in September.

The American rights to Stephen Phillips' play, Paola and Francesca, have been purchased by Nixon and Zimmerman, for the use of Henry B. Irving, when he comes to America next season.

Madame Jane Novia, of the Paris Grand Opera company, who was formerly Josephine Ludwig, of St. Louis, has been divorced from her husband, Charles Becker, Secretary of the American Chamber of Commerce at Paris.

On the evening of June 2, the Eclectic Club, of the Hannah More Academy, Baltimore, gave an open-air performance of a Midsummer Night's Dream, in honor of its third anniversary. Several hundred persons formed a highly appreciative audience.

Sophocles' Antigone was produced at Kenosha, Wisconsin, on June 5, by forty students of Kemper Hall. The feature of the performance was the chorus of fifteen Theban maidens, under the leadership of Lillian Powell. Alice Hibbard played the title role, Marguerite Morton appeared as Ismene, Charlotte Gallor was the King of Thebes, and Esther Cornell made a distinct "hit" as the blind seer, Teiresias.

OBITUARY.

John Clark, known on the operatic stage as Signor Brocolini, died at his home in Brooklyn on June 7. He was born in Ireland fifty-nine years ago and began life as a newspaper reporter in Brooklyn. His musical education was received in Milan. For several years he sung in the Royal Opera Company at London, under the direction of Mapleson, and subsequently he joined the Gilbert and Sullivan company, with which he made a tour through the United States. He was also connected with the Stetson company. About thirteen years ago illness compelled him to give up his regular professional work, and since then he has devoted his time to teaching and to original composition. Last season he managed Laura Millard in The Geisha for a tour throughout the South.

William S. Corliss, formerly understudy for Frank Daniels and author of the libretto of several successful amateur productions, died suddenly in New York city on June 6. Mr. Corliss was a native of Albany, N. Y. He wrote the libretto of The Buccaneers and of Peter Stuyvesant, and as an amateur played the leading roles in both. Later he joined Frank Daniels' opera co. and played Cruchemille in The Amber and Lord Kilkenny in The Highwayman. For one or two seasons he was understudy for Mr. Daniels. For the past year he had been engaged in mercantile pursuits in Albany, but was about to return to the stage in The Student King when he died.

Mrs. William Welchering (Annie Black) died at her home in Cincinnati, O., on May 2, of cancer. Mrs. Welchering was well known in the profession, having been in a number of comic opera companies, including Francis Wilson's, De Wolf Hopper's, Donnelly and Gerard's and Della Fox's. Her last engagement was with Edna May in The Girl from Up There. She is survived by her mother and several brothers and sisters.

Mrs. Henry Dazian, one of the best known theatrical costumers in the country, died at her home in New York city on June 7. The funeral was held Saturday evening and burial was at Woodlawn Cemetery Sunday. Mrs. Dazian was highly cultivated, especially in artistic matters, and her costume designs have been seen in some of the greatest stage spectacles seen here, notably A Yankee Circus on Mars and A Society Circus, at the Hippodrome.

Louis A. Geary died of tuberculosis, at Phoenix, Ariz., on May 28. Nothing was known of him by the hospital authorities or the manager of the Opera House, except that he had a sister known as Mamie Geary. Any information regarding his relatives may be sent to Charles F. Berger, manager Dorris Opera House, Phoenix, Ariz.

Francis Anthony Kuhn, widely known as a musician in upper New York State, died at his home in Buffalo on June 6. He was one of the original members of the Pappenberg Orchestra and also of the orchestra at the Metropolitan Theatre in the 50's. He was eighty-two years old.

Mrs. Charles Vaughan (Theresa Gunderman) died at Cincinnati, O., on June 10. She was in the chorus of the Wilbur Opera company for a season, and was recently with Buster Brown. The funeral was held on June 12 from the home of her sister in Cincinnati.

J. G. Siegrist died at a hospital at Phoenix, Ariz., on May 17, of tuberculosis. His body was sent to his former home in California. The Actors' Fund had been contributing to his support.

MATTERS OF FACT.

The tour of David Proctor in A Message from Mars has been such a striking financial success of the past season that he is to continue in the same vehicle for another year.

Bobby Harrington, who has been featured the past two seasons in George M. Cohan's comedy, Running for Office, invites offers for next season. Master Harrington has a fine voice and has developed into a clever comedian. He may be addressed at 28 Oceanic avenue, Rockaway Beach, N. Y.

Herrmann the Great is to tour Canada this Summer with his own company of fifteen assistants. In the larger cities he will play in the regular theatres, and in the small towns he is to use a tent with which he has provided himself. The tour opens in Halifax on July 1 and continues through the month of August.

"Dot F.," who left her home early in May, is requested to communicate at once with her heartbroken mother.

Rockland, Mass., has but one theatre, and repertoire companies and one-nighters with the right play can enrich their coffers in this town. John J. Bowler manages the Opera House.

A musical novelty, Mignonette; or, the Spirit of the Kitchen, is offered for production to party with capital by the author, Louis De Smidt, care this office.

A theatre in an Ohio city of 15,000 population, with a thriving bill posting plant, is offered for sale by S. H. England, real estate dealer, Zanesville, O.

Two melodramas, with sensational effects, can be purchased of "I. X. L.," care this office.

The Dairy Farm, one of the most successful of the pastoral plays, will have a big revival next season by the Wallich Amusement Company, which also has in preparation an elaborate scenic production of a new play entitled The Cattle King's Daughter.

W. A. Wesley, who will act as manager of the Richardson Theatre, Oswego, N. Y., for the Henocksburg Brothers, lessees, has a little time open for the best grades of repertoire and one-night attractions. Mr. Wesley may be addressed care Bostock, Coney Island, during the Summer.

A brass band whose members are capable of playing parts is wanted by Lincoln J. Carter for one of his big productions next season. The Criterion Theatre, Chicago, is his headquarters.

Mrs. Annie Yeamans, who just closed a joint feature engagement with Edward Harrigan in Old Lavender, will rest during the Summer. She is open to propositions for the coming season.

Babes in Toyland, one of the most popular musical extravaganzas, is being offered on royalty for next season by William M. Gray, 1402 Broadway.

McCook, Neb., with a population of 6,000, has recently added a new theatre to its points of interest and the hustling natives are eager for high grade amusements. Manager A. L. Bixler is booking for the coming season and wants the best.

Parrots from the tropics are being offered for sale at bargain prices by the Dayton Bird Store, Dayton, Ohio. A list of the varieties will be sent on application.

A man with capital to invest will learn of a proposition that might interest him by communicating with "G. H.," Room 135, New Knickerbocker Theatre Building.

The copartnership existing between Phil Levy and Chester De Vonde has been dissolved. Mr. Levy, in conjunction with I. M. Hoyt, of South Norwalk, Conn., will offer next season the Knickerbocker Stock company, featuring McConnell Sisters and William Walsh, and the Alhambra Stock, headed by Harry Browne and Mabel Griffiths. Two strong supporting companies have been engaged, while all the necessary scenery will be carried, painted at their own studio in South Norwalk, Conn., of which Robert De Lancey is the head. A few clever specialty people are wanted by Manager Phil Levy.

A number of the Whitney successes, including Piff! Paff! Pouf!, The Isle of Spice, and The Show Girl, are being offered by B. C. Whitney for lease in certain territory.

The soubrette play, A Colorado Waif, used as a starring vehicle, can be had for stock or repertoire production. The play has a full line of printing. Particulars may be had of A. W. Cross, 1431 Broadway.

Married.

HARTSHORNE—FLYNN.—Frank M. Hartshorne and Rose Flynn, at St. Louis, Mo., on June 5.

TRAINOR—WILLIAMS.—William Trainor and Daisy Dean Williams, at Pittsburgh, Pa., on June 4.

Died.

CLARK.—John Clark (Signor Brocolini), at Brooklyn, N. Y., on June 7. Aged 59 years.

CORLISS.—William S. Corliss, at New York city, on June 6.

DAZIAN.—Mrs. Henry Dazian, at New York city, on June 7.

GEARY.—Louis A. Geary, at Phoenix, Ariz., on May 29.

KUHN.—Francis Anthony Kuhn, at Buffalo, N. Y., on June 6. Aged 82 years.

McELFATRICK.—John Bailey McElfatrick, at New York city, on June 5, of heart failure.

VAUGHAN.—Mrs. Charles Vaughan (Theresa Gunderman), at Cincinnati, O., on June 10.

WEICHERING.—Mrs. William Weichering (Annie Black), at Cincinnati, O., on May 2.

In Memoriam
Robert Elliott
Died June 10th, 1905
In loving remembrance by his friends

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JAMES KENNEDY REPERTOIRE CO.
A Useful Woman with clever child, girl preferred. Must do specialty. Also other useful people write. Address
SPITZ & NATHANSON,
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FOR LEASE ON ROYALTY
Victor Herbert and Glen MacDonough's Extravaganza
Babes in Toyland
For terms and particulars apply to
WILLIAM H. GRAY,
Room 208, 1402 Broadway.

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Leading Lady Wanted
for stock Vaudeville Co., playing one-act comedies and dramas; permanent; 10 travelers, must be young, good looking, refined; open July 8th. Change weekly, tell all in first letter; send photograph. Also want MAN for JUVENILES in New Theater. City of 150,000; west of Chicago. Address Permanent, care DRAMATIC MIRROR.

Successful Novelty
MIGNONETTE
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The Spirit of the Kitchen
American Frolic Musical Comedy in three acts. Star (good voice), Irish Comedian or Manager (with capital), for its production. Good plot. First class music. 10 people in cast all complete. Address, LOUIS De SMIDT, Mirror Office, N.Y.

FOR SALE
Lease and properties of a first-class theatre in a live, hustling Ohio City of 15,000 inhabitants, also Billposting plant in first class condition. Theatre did big business past season. Billposting plant doing big business now. Member Ohio National Association. Good reasons for selling.
Inquire of S. H. ENGLAND, Real Estate Dealer, Zanesville, Ohio.

To Dot F—— Who left her Home on May 3rd.
My Darling:—Won't you write or come home to me before it is too late. We all want you to come. If you want to go on the stage we will let you go honorably to a Dramatic School, your father says you may. Bring T. and come home to your heartbroken—MOTHER.

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In a repertoire Company of acknowledged reputation—Everything complete, ready to open for Summer or regular season. A sure investment for a lady or gentleman of average business ability. Good reason for selling. All cor. strictly confidential. Address, "INVESTMENT," care Billboard, Cincinnati, Ohio

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Two Sensational Melo-Dramas. Small Casts, 10 people each. One successful Comedy, 5 People.
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To a man with some money I can offer an opportunity that will bear investigation. I have a short cast Melodrama and the production. Call or address
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Disengaged, a well-known Stage Director for summer Stock. Letters or telegrams.
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SADIE CONNOLLY
Singing Character Actor Comedienne.
Invites offers next season. 1120 Third Ave., N. Y.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Al. H. Weston and company, Mr. and Mrs. Browning, Gartelle Brothers, Buch Brothers, Louise Arnot and Tom Gunn, Yalto Duo, Arlington and Delmore, George W. Cunningham and Geneva Smith, Murray, Clayton and Drew, Elwood and Maggie Benton, Grace Childers and her dog, O'Rourke and Gillian, and Harry Holman.

Keith and Proctor's Union Square.

Willard Simms, Grace Cameron, the Four Lukens, Mr. and Mrs. Perkins Fisher, the World's Comedy Four, Signor Ferreros, Al. Carleton, Swan and Bambard, the Zanoras, Leonard Kane, Tom Moore, Laura Ordway, McNamee, and George and Libby Dupree.

Keith and Proctor's Twenty-third Street.

Winsor McCay, the cartoonist; Max Witt's Six Sophomores and a Fresh Man, Sherman and De Forrest, W. C. Fields, Violet Black and company, Karsey's Myrophone, Campbell and Johnson, and Lillian Shaw.

Hammerstein's Paradise Garden.

The Marvelous Fays (John T. and Eva), Lalla Selbini, Abbie Mitchell and her twenty-five Tennessee Students, Rice and Prevost, Cliff Bernac's Comedy Circus, the Four Bard Brothers, Collins and Hart, Green and Werner, Selma Braatz, Camille Trio, and Lu Tongfu, the Chinese baritone.

LAST WEEK'S BILLS.

HURTIG AND SEAMON'S.—It was a very warm afternoon, and a very small audience sat listlessly watching the performers perspire in a vain effort to arouse a little interest. Applause was an exertion that few cared to indulge in, and the actors walked on and off again without hearing that cheering sound that makes life worth living for them. At about four o'clock Tom Moore came on, wearing a determined look, and although the perspiration made a rag of his collar he went at the "dopey" audience in such a hammer-and-tongs way that they simply had to sit up and notice the performer. Mr. Moore held their attention and kept them so well entertained that when the next act came on it actually got a reception. This number happened to be The New Reporter, formerly used by Searl and Violet Allen and now exploited by Al. H. Weston and company. Mr. Weston has Mr. Allen's old part and also has the assistance of some of Mr. Allen's former helpers. The piece, which is simply a succession of amusing bits of business, was briskly performed and made as big a hit as was possible considering the atmospheric conditions. Mr. Weston sang extremely well and the character of the breezy reporter is exactly suited to him. The headliner of the bill was Roland West, a very young actor, who displayed uncommon ability in a protean sketch called The Criminal, written by W. H. Clifford. While it resembles in a general way A Case of Arson, Henri De Vries' sketch, which started the run of protean acts, a note in the programme states that the play is founded on facts published in a Cleveland newspaper and was written eight years ago. The plot tells the usual story of the police investigation of a murder, giving the star a chance to impersonate several characters. In the present instance Mr. West was by turns an English detective, a tough, a Southern gentleman, a very old man, a Hebrew pawnbroker, and a newsboy. He appeared twice as the old man and twice as the tough, upon whom the crime is finally fastened, through the use of the "third degree." A melodramatic incident was a desperate fight between the prisoner and a police officer, which was very realistically done. Mr. West's performance is worthy of high praise, as his delineations are distinct and clean-cut, and his acting at all times most satisfactory. He was assisted by R. H. Smith as a police officer and J. J. Sambrook as the inquisitor. As a special attraction the management presented for the first time in this country "Lo-Qua," billed as "The Acme of Illusory Creations." It proved to be a papier maché figure dressed as a Chinaman, and the introducer, Henry Clive, announced that he would like to have a committee from the audience examine the figure. One venturesome woman, who had evidently done a hard day's shopping, walked up on the stage and giggled delightedly as Mr. Clive proved that there was nobody concealed in the framework. Mr. Clive explained that the word "Lo-Qua" was derived from the Latin word "loquarl," which was decidedly ingenious on his part, but it seemed to carry weight with the handful of Harlem housewives present on this particular occasion. By means of an electrical apparatus placed upon a table the figure was made to "speak." In answer to questions asked by Mr. Clive the automaton gave forth monotonous, squeaky sounds that were interpreted into English by the obliging "professor." No great amount of enthusiasm was stirred up by "Lo-Qua," but then it was very warm and very late, and the Harlem women were thinking of their suppers and hunting for their hatpins. Even the statement that "Lo-Qua" was from the London Egyptian Hall and the Moulin Rouge, Paris, failed to excite these estimable females, who outdid the Missourians by failing to enthuse even after they had been shown what "Lo-Qua" could do. Still another novelty was an act called The Sexton's Dream, arranged by Frank Mayne. The scene shows the belfry of an old church and the roof tops and upper stories of several houses at night. The belfry is lighted up and an old man is discovered, who announces that he is the sexton. He discloses the fact that forty years before he had been the idol of the choir, and as he does so he falls asleep. In the dream that follows the old man sings "Jerusalem" and "The Palms," and when he has almost finished the latter song he is awakened by the minister, who directs him to ring the chimes. The act closes with the old man pulling the levers that control the bells. The act is a novelty, the songs introduced are well sung, and the setting is tasteful and elaborate. Downing and Friend, a Hebrew and a "straight" man, had some good dialogue and a parody on "Waiting at the Church," which is getting to be a regular "bugaboo." Princess Chinquilla, assisted by Ed Newell, Rennier and Gaudler, and Hill and Hill were the others who tried to interest the sweltering Harlem women on that sultry afternoon. The house closed for the season on Sunday night.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—The Five Lecussons with their big horse act, direct from the Hippodrome, opened on Monday afternoon, but did not appear for the rest of the week, as it was found that the act could not be presented properly, owing to the lack of room on the stage. The Tood-Judge Family in their fine acrobatic specialty went on for the remainder of the engagement. Through the absence of the Lecussons Henry Lee became the star of the bill, and his "speaking likenesses" of great men won favor as usual. He has added John D. Rockefeller and John Paul Jones to the list. Ruth Allen, late of Florence Roberts' The Strength of the Weak company, was seen for the first time in a sketch called The Girl, written by Merritt Dwyer. The scene is laid in the room of a girl who is devoted to athletics and takes no stock in the frills that delight the heart of the average young woman. She has a chum who is her opposite in every way. The athletic girl has an admirer whom she tries to please by being as rough and ready as possible, and to her horror she discovers that the simple little chum in the white muslin dress with blue ribbons has won the man away from her. Miss Allen appeared to advantage as the big, strapping girl, but she uses some expressions that have nothing to do with polite vaudeville. In other respects the piece will pass muster, as it is quite interesting from beginning to end. Miss Hart played the demure miss quite nicely. A decided novelty was the first appearance here of the Lasky-Rolfe Quintette, made up of two women and three men. There are four 'cellos and a bass viol, and the players appear as though seated in an immense shell that acts as a sounding board. The house is completely darkened and a special arrangement of lights is used in connection with the music. Red indicates passion; blue is used when the music is sad; white when the tune is lively, and so on. Most of the selections are of an extremely popular description, including "Waiting at the Church," "A Picnic for Two," and other tunes that encourage the gallery god to join in. The act would be improved if the selections were changed for something of a higher class and more in keeping with the instruments used. It seems strange that so able a conductor as Victor Herbert, who arranged the music and rehearsed the act, would choose such ultra-popular selections. The Whitman Sisters appeared first as a black mammy and her two daughters and a son (impersonated by Willie Robinson) and gave a glimpse of old plantation days that was quite refreshing, as they sing genuine old negro tunes quite well. They changed to the modern idea of what a "coon" act should be, and finished with a lively song and dance. The act is different from anything in vaudeville and is doubly welcome on that account. Smith and Campbell and Stinson and Merton upheld their long established reputations as funmakers of the first class, and Paul Barnes rattled off his monologue in amusing fashion. Millie Bertina and Florence Brockway opened the bill with their contortion and dancing specialty. The orchestra is now under the direction of Harry Collins, formerly of the Fifty-eighth Street house.

COLONIAL.—Vesta Tilley played her farewell engagement, topping an interesting bill. As the weather was extremely warm during the early part of the week the houses were not quite as large as those to which Miss Tilley has been accustomed, but the average attendance was extremely gratifying. Miss Tilley's songs were well received, but the fact must be recorded that on several occasions during the week Edna Luby, a United States girl, quite took the honors away from Miss Tilley. Miss Luby has developed wonderfully during the past few weeks. She does her imitations with a surer touch and with more confidence in herself, and there is no doubt that she will in a short time take rank with the leading headliners. She was especially successful in her imitation of Katie Barry, singing "Henry Brown," in which she was assisted by a youth with a powerful voice, who was of material assistance in helping her to win encores. Ralph Johnstone, fresh from his triumphs at the Hippodrome, scored a sensational success with his very daring bicycle stunts, in which he risks his neck at every performance. Few men would take the chances that this daring performer does, but his reward comes in vociferous applause and a big salary that he really earns. His final trick, in which he turns a somersault on his wheel from a very shaky perch high above the stage to a wabbly springboard, is one that causes every person in the house to hold his breath, and there is a sigh of relief when it is over. Walter Jones and Mabel Hite worked hard and met with much encouragement, the quaintness of Miss Hite's work making her a warm favorite. Charles A. Mason, Lew Kelly and company presented for the first time here a new farce called The Onion Trust, written by Herbert Hall Winslow. While not as good as some of Mr. Winslow's other skits it has a few amusing moments. Mr. Mason appeared as the President of the Onion Trust, organized for the purpose of cornering the onion market. It is a Dutch character such as Mr. Mason has been identified with, and he made the most of his opportunities. Mr. Kelly played a "dope fiend," and a programme note helped the audience to understand why he made exaggerated statements, the same being attributable to the influence of the drug. He had some amusing lines and bits of business. Sue Stillman was a widow who was involved in the plot, which is scarcely worth telling. Dave Genaro and Ray Bailey were in fine spirits and put the usual amount of energy into their work. Ferry Corwey clowned musically and pleased the more simple-minded of the spectators with his antics. The Manello-Marnitz Troupe of musical equilibrists, Hippodrome favorites of the past season, were well received, and the Three Roses opened the bill with a neat and tuneful offering.

PASTOR'S.—The Mimic Four headed the bill, presenting a sketch called The Day After, which is the same one in which the original Mimic Four appeared several years ago. Art Brock is the only member left of the original quartette, and he plays the irascible Frenchman, formerly done by James Horan. The parts originated by the other members are now played by two girls, Christine Cook and Grace Jennings, and a comedian named Frank Braid. The piece had been thoroughly rehearsed by Mr. Brock and the original business, especially the finish in one, with several changes, made a decided hit. Several novel gags were added, and the offering, taken all in all, is quite pleasing. Tom and Edith Almond were an added attraction and scored in an act introducing Mr. Almond's great dancing specialty on ice and roller skates and some very good musical selections on different instruments by his partner. The turn is neatly put together and is very attractive. Crawford and Manning celebrated their reunion by keeping the house in roars with some good old reliable comedy dialogue, a lot of eccentric dancing, and good grotesque work on the trapeze. Selbini and Grovini, the acrobatic cyclists, introduced an extremely clever turn, in which they did some remarkably good tricks. Miss Grovini is graceful and daring and Mr. Selbini showed the good results of a long experience in his line of work. M. E. Nibbe and Marie Bordeaux were extremely entertaining with their dialogue and songs. Mr. Nibbe sang "The Poor Old Man" with much unction and originality, and he and Miss Bordeaux impersonated two Italians naturally and effectively. The Holdsworths, in a turn that introduced some slick banjo playing, a song or two and lively dancing, held the attention of the audience and won several recalls. The Weston Sisters, resplendent in brand new spangled white dresses, had their lively set-to with the gloves and their unfailing good humor brought down the house. Annie Chandler imitated Fay Templeton, Ethel Levy, and Vesta Victoria in "Waiting at the Church" with much success. Others in the bill were Flatow and Dunn, Barnes and Stockwell, Elmer Jerome, and Jules Larrette.

KEITH AND PROCTOR'S UNION SQUARE.—This house, formerly known as Keith's, took on its new name last week. A fairly interesting Summer bill was given, headed by the Four Fords in their terpsichorean specialty, The Dancing Carnival. They "welted the floor" in the most approved fashion, and were enthusiastically encored. Walter C. Kelly was a prime favorite with his stories of the South that he delivers with unction and charm. Ed F. Reynard showed his ventriloquial talent superbly and the mechanical aids he uses raised many a hearty laugh. George F. Snyder and Harry Buckley finished their season by making a solid hit, presenting for the last times their familiar and amusing specialty, that they will retire next season in favor of something new. Harry Smirl and Rose Kessner danced and did acrobatics of a superior order, winning approbation in solid chunks. Sportsmen found great pleasure in watching the act of Mlle. Chester and her statue dog, who make poses that bring throbs of delight to the hearts of those who have ever roamed the woods in search of game. George H. Diamond and Will C. Smith used moving pictures to illustrate songs of the day with excellent results. Harry Salmon and Ida Chester made their first appearance at this house. They hail from Australia and make a specialty of impersonating persons of the coster class. They understand their line of work thoroughly. The Tanakas, Japanese magicians and top-spinners; Wills and Hassan in a remarkable balancing turn; the Melani Trio, street singers; Carroll Henry and Nellie Francis in an amusing farce called The New Janitor, and Chris Smith and Two Johnsons made up the rest of the bill. The continuous performance plan is still carried out at this house.

HAMMERSTEIN'S PARADISE GARDENS.—The roof that covers the Victoria and Belasco Theatres and which is called Paradise Gardens, was opened last week, and as the weather was for the most part favorable for enterprises of this kind the attendance was very large. A strong bill had been prepared, with one imported novelty as the feature. This was the first appearance in America of Lalla Selbini, known as "La Belle Baigneuse" from the fact that she appears during her act as a bather, wearing a tight-fitting bathing suit that displays her figure to perfection. Mlle. Selbini is a very beautiful woman and would attract attention anywhere on that account. She is also an accomplished bicyclist and juggler, and performed a number of diverting tricks in an engaging way. She is assisted by a small comedian, who appears in black-face. Rice and Prevost, who have been fixtures here for several Summer seasons, were on hand once more and got a rousing welcome that almost raised the roof from under them. Selma Braatz, the winsome girl who juggles almost as well as Cinquevalli, came in for a big share of applause, as did Green and Werner with their Babes in the Jungle act. The others, all of whom are too well known to need comment, were Cliff Bernac's Comedy Circus, the Four Bard Brothers, Abbie Mitchell and her Tennessee Students, Captain Woodward's seals, Collins and Hart, the Kitabanza Troupe, the Camille Trio, and the Three Constantine Sisters. The same bill was given every afternoon in the Victoria Theatre to accommodate the patrons who cannot attend in the evenings, and attracted good patronage.

ALHAMBRA.—The Marvelous Fays, John T. and Eva, made their first appearance in Harlem and were greeted by large audiences. The fame of the Fays had evidently reached the upper portion of the city, and all other topics were put in second place during their engagement. They succeeded in mystifying and entertaining the patrons of Mr. Williams' theatre, and will be sure of a warm welcome whenever they return. An attractive feature of the programme was the specialty from The Isle of Spice in which Delight Barsch and the Broomstick Witches appear. The girls are all young and very lively, and Miss Barsch leads them through the dances with abundant spirit. Lasky, Rolfe and company's attraction, the Black Hussars, made plenty of noise and won encores. Sidney Grant had a number of new stories and his imitations went better than ever. Barnold's dogs and cats pleased the children immensely. Raymond and Caverly scored heavily with their jests and songs and Aurie Dagwell sang the old songs charmingly. Couture and Gillette opened the festivities with some good comedy acrobatic work. The regular vaudeville season closed on Sunday night, and for the next few weeks Manager Williams will offer comic opera. Until the house closes for the Summer, however, the usual Sunday vaudeville concerts will be given.

MASAUD IS CAGED.

William Masaud, the unassuming but businesslike resident manager of the Colonial Theatre, was called behind the scenes toward the close of the matinee performance on Wednesday afternoon last by a messenger who told him that something of the greatest importance required his immediate presence. It was a very warm day, and Mr. Masaud hurried back, fearing that Vesta Tilley had succumbed to the influence of the depressing weather and might be forced to disappoint the audience. His fears were groundless, however, as Miss Tilley was in her usual health and spirits; in fact she seemed more exuberant than usual. At a signal from Walter De Frece, Miss Tilley's husband, Evan Thomas, the stage-manager, called the stage hands together and they surrounded the manager in such a way that he could not escape. Miss Tilley then made a little speech in which she stated that her engagements at the Colonial had been among the most pleasant in her career, and that as a slight testimonial of her appreciation of Mr. Masaud's many kindnesses she wished to present him with a cane. Mr. Masaud blushed and stammered a few words of thanks and returned to the front of the house beaming all over. He has since been exhibiting the cane, which is of ebony inlaid with a handsome design in silver, to his friends with great pride.

MACHNOW DID NOT WANT TO SAIL.

Machnow, the Russian giant, who has been engaged to appear at Hammerstein's, had to be carried on board the *Pretoria* by a gang of husky sailors when the steamer was about to set out from Dover on Tuesday last. It appears that the giant has a deep-seated aversion to traveling by boat, and when the time came for sailing he objected strenuously. His wife called the sailors, who surrounded Machnow and carried him bodily up the gang-plank. As the giant is something over nine feet in height and broad in proportion and is marvelously strong, it required the united efforts of twenty able seamen to lift him and carry him aboard the steamer. Machnow was to have come to America last season, but when he saw his quarters on the steamer and realized the discomforts he would have to suffer, he balked and no amount of persuasion could make him change his mind. He is now on the briny deep, however, and will soon begin to make the people of New York look very small by comparison.

ARTHUR PRINCE TO RETURN.

Arthur Prince, the English ventriloquist, who was over here for a few weeks last season and met with a most cordial reception, has arranged his time in Europe in such a way that he will be able to return to America in the near future. He cabled last week to William Hammerstein that he expects to sail on June 30, and will begin a long engagement at Hammerstein's Paradise Gardens and Victoria Theatre early in July.

NEW YORK ROOF OPENS.

SEEING NEW YORK, musical farce in six scenes, by Joseph Hart, Clifton Crawford, and A. Baldwin Sloane. Produced June 5.

Professor Dusby Parsons	Al. Leech
Sir Montford Knight	Clifton Crawford
Grace Van Alstyne	Cheridah Simpson
George Pabst	Thomas Fortune
Snigger	John R. Brennan
J. Riley Shannon	Charles F. McCarthy
Daisy Bell	Pleurette De Mar
Mary Green	Maud Grey
Sylvia Stone	Aileen Flavin
Frances Payne	Beatrice McKay
Gertie Dixon	Marion Mills
Varney	A. Bates
Sergeant of Bingham Police	Harry Linkey
A Cabman	Wilfred Thompson
The Second-Story Man	Louis Morton
Dolly Day	Carrie De Mar

The roof-garden on top of the New York Theatre was opened for the season on Tuesday evening last, under the management of William A. Brady and Joseph Hart. There was a large audience present, and in order that no one might be disappointed the performance did not begin until 8.45. A vaudeville bill of five numbers held the stage until half-past ten. Then after an intermission the main portion of the entertainment began. It was a musical farce in six scenes called Seeing New York, and consisted of the well-known specialties of Carrie De Mar, Al. Leech and the Three Rosebuds, and Clifton Crawford, with dialogue, songs and changes of scenery sprinkled in between. The piece began with a specially posed motion picture in which an old professor of Holyoke, Mass., is shown as he makes preparations to answer a "Personal" in a New York paper. The picture brings him to the door of a New York hotel, and the action of the play starts in the hotel dining-room. The professor meets a number of people and is taken out to see the sights of New York. The following scenes show the front of a Bowery saloon, the Flatiron Building, Times Square, and the Central Park Casino. The plot is lost sight of after the first scene and does not appear again. The only thing approaching a novelty was shown in the Times Square scene, where several girls have their skirts blown about by the wind. This has been one of the amusements at Steeplechase Park, Coney Island, for several years, but it seemed to strike Broadway as something very new and smart.

The specialties above mentioned were skilfully presented, Miss De Mar being especially bright and pleasing. Mr. Leech scored with a song called "He Walked Right In, Turned Around, and Walked Right Out Again," but his performance of the old professor lacked ginger. Mr. Crawford's recitation of "Gunga Din" was one of the hits of the evening, and the rest of his work was well received. Charles F. McCarthy played a noisy Irishman cleverly, and Cheridah Simpson pleased with a ditty called "My Blushing Rose," assisted by a well-drilled chorus. The climax, in which national airs and costumes were introduced, was effective.

The vaudeville bill included Salerno, the very clever juggler; the Six Provenales, cyclists; Spissel Brothers and Mack, smart comedy acrobats; Yamamoto Brothers, Japanese wire and perch experts, and the Dandy Dixie Minstrels, an aggregation of twenty colored performers, headed by John Rucker, Mattie Phillips, and John Larkins.

A MILLION DOLLAR MUSIC HALL.

New York is to have a genuine music hall, patterned after the finest ones in London and other European cities. It will cost $1,250,000, and will be ready for opening in the Summer or Fall of 1907. The entrance to the proposed new house will be at 117 West Forty-second Street, two doors from THE MIRROR offices, and will occupy a plot twenty-five feet wide. The lobby will extend right through to Forty-third Street, where the theatre building will be located on the lots numbered from 106 to 118, giving the theatre a frontage of 144 feet on Forty-third Street. The deal for this fine property was carried through by Edward Kinsila, of London, representing a syndicate of European capitalists. The present leases on the various buildings will expire October 1, when the work of construction will be begun and carried through as quickly as possible.

One of the features of the new building will be a dress promenade, furnished with luxurious lounges and chairs, and it is expected that it will become a rendezvous for the young men about town who like to be seen in public places but who consider it a bore to have to sit in a theatre seat the entire evening. The management promises that instead of the usual narrow seats the house will be furnished with armchairs, with room enough between the rows to allow even a portly person to reach his seat without disturbing his neighbors. The orchestra will include forty or fifty musicians, instead of the dozen to which we have been accustomed, and the entertainments will be made up for the most part of European acts especially imported. The general scheme seems to promise a music hall on the lines of Koster and Bial's in its best days, when Mr. Bial used to bring over at enormous expense the highest-salaried artists he could find on the other side of the ocean. There will be a roof-garden on the building that will be ready for use in the Summer of 1908, and it is announced that it will be finer than anything of the kind in existence. A first-class restaurant will be run in connection with the theatre, but no mention is made in the preliminary announcements as to whether the English bar and barmaids will be among the attractions. Mr. Kinsila, who carried the negotiations for the land to a successful issue, is a promoter who is well known in New York and London and in the principal cities on the Continent.

IT IS KEITH AND PROCTOR NOW.

The new firm of Keith and Proctor began to transact business last week. Only three theatres of the firm are now open in this city. Keith's Union Square will hereafter be known as Keith's and Proctor's Union Square Theatre, and the Twenty-third Street and 125th Street, Mr. Proctor's houses, will soon have the double name over their doors. John T. Fynes, brother of J. Austin Fynes, who was resident manager of Keith's Providence house for a number of years and afterward had charge of the Twenty-third Street and 125th Street theatres for Mr. Proctor, has been appointed a member of the executive staff of the new firm, with headquarters at the Union Square. He will have general supervision of the press work for the circuit as well as many other important duties.

JENNIE YEAMANS' PLANS.

Jennie Yeamans, who has recently been ill, has now completely recovered and is actively completing her plans for next season. Meanwhile her mother, Annie Yeamans, has gone to spend the Summer vacation at Richfield Springs. When Mrs. Yeamans persistently urged her daughter to accompany her she replied, "No, mother, Jennie must stay here and work." Miss Yeamans positively announces that hereafter her mother will appear only in city productions, as she finds travel on the road too fatiguing. Jennie Yeamans will begin her season in vaudeville with a new sketch written by herself and entitled I Don't Like Boys. She is herself to impersonate four different parts and will carry two people with her.

A NOVELTY IN PITTSBURGH.

Harry Davis, manager of the Grand Opera House, Pittsburgh, has arranged a scheme that he expects will add greatly to the enjoyment of his patrons. He is organizing a small stock company that will be used for the presentation of one-act plays as a part of the continuous performance at his house. The plays will be changed every week, and the patrons will thus have a chance to see something new all the time, as a variation from the monotony of watching the usual vaudeville turns, although Manager Davis invariably puts on a very strong bill. The stock company will open June 25, and among the players engaged are Marion Ballou, Minna Phillips, Charles Abbe, and George P. Roberts.

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Keith's Bijou Theatre.....Boston, Mass.	Bijou Theatre.....Altoona, Pa.
Keith's Theatre.....Providence, R. I.	Kernan's Maryland Theatre.....Baltimore, Md.
Keith's Theatre.....Pawtucket, R. I.	Shea's Theatre.....Buffalo, N. Y.
Keith's New Theatre.....Philadelphia, Pa.	Shea's Theatre.....Toronto, Can.
Keith's Prospect Theatre.....Cleveland, O.	Cook Opera House.....Rochester, N. Y.
Keith's Theatre.....Columbus, O.	Temple Theatre.....Detroit, Mich.
Keith's New Theatre.....Portland, Me.	B. F. Poli's Theatre.....Worcester, Mass.
Keith's New Theatre.....Manchester, N. H.	B. F. Poli's Theatre.....Springfield, Mass.
Keith's New Theatre.....Lowell, Mass.	B. F. Poli's Theatre.....Hartford, Conn.
Keith's Royal Princess Theatre.....London, England	B. F. Poli's Theatre.....New Haven, Conn.
Keith & Proctor's Union Square Theatre, New York City	B. F. Poli's Theatre.....Bridgeport, Conn.
Keith & Proctor's 23d St. Theatre.....New York City	B. F. Poli's Theatre.....Waterbury, Conn.
Keith & Proctor's 5th Ave. Theatre.....New York City	B. F. Poli's Theatre.....Wilkesbarre, Pa.
Keith & Proctor's 58th St. Theatre.....New York City	B. F. Poli's Theatre.....Scranton, Pa.
Keith & Proctor's 125th St. Theatre.....New York City	Savoy Theatre.....Fall River, Mass.
Keith & Proctor's Theatre.....Jersey City, N. J.	Colonial Theatre.....Lawrence, Mass.
F. F. Proctor's Theatre.....Newark, N. J.	Empire Theatre.....Paterson, N. J.
F. F. Proctor's Theatre.....Troy, N. Y.	Empire Theatre.....Hoboken, N. J.
F. F. Proctor's Theatre.....Albany, N. Y.	Valentine Theatre.....Toledo, O.
Harry Davis' Grand Opera House.....Pittsburgh, Pa.	Trent Theatre.....Trenton, N. J.
Chase's Theatre.....Washington, D. C.	The Grand.....Wheeling, W. Va.
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P. G. Williams' Gotham, Brooklyn.	Hathaway's, Lowell.	H. P. Lamkin's, Dayton.
P. G. Williams' Bergen Beach.	Hathaway's, Brockton.	Katzes' Auditorium, Lynn.
Henry Myers' Doric, Yonkers.	Bijou, Lincoln, Neb.	I. C. Mishler, Altoona, Pa.
Henry Myers' Atlantic City.	Bijou, Omaha, Neb.	I. C. Mishler, Jonnstown, Pa.
Henry Myers' Doric, Camden.	Bijou, Beloit, Wis.	West Side, Janesville, Wis.
Kersey's, Brooklyn.	Gennett's, Richmond, Ind.	Greene's O. H., Cedar Rapids, Ia.
Morrison's, Rockaway.	Grand Op. Hse., Decatur, Ill.	Godfrey's, Grand Rapids, Mich.
Dotmling's, Rockaway.	New Savoy, Hamilton, Ont.	Manhattan Beach, Denver.
International, Chicago.	Electric Park, Toledo.	Cook's Park, Evansville.
Hippodrome, Cleveland.	Electric Park, Detroit.	Forest Park, Little Rock, Ark.
Shannon's Park, St. Louis.	Electric Park, Cleveland.	Britannia-on-the-Bay, Ottawa, Ont.
Cedar Point, Sandusky.	Chester Park, Cincinnati.	Woolworth's Rf. Garden, Lancaster, Pa.
Athletic Park, New Orleans.	Olympia Park, Newark, O.	West Side Park, Muncie, Ind.

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A NEW MINSTREL COMPANY.

The Dandy Dixie Minstrels, a new ebony-hued aggregation of minstrelsy, had its New York premiere at the New York Theatre Roof-Garden on Tuesday evening last, and scored one of the hits of the Wisteria Grove season. It is a twenty-five minute act of first-part minstrel songs, specialties blended with the solos and choruses reminiscent of the plantation and the levee, staged with beautiful scenery, fetching costumes, and interpreted by twenty negro singers, dancers and specialty performers. The principals include John Rucker, "the Alabama Blossom," reputed to be one of the funniest colored men alive, and who is to be the star in Voelckel and Nolan's Dandy Dixie Minstrels, a big road company which starts on tour early in August; "Jolly" John Larkins, the star comedian of Voelckel and Nolan's Black Patti Troubadours; Mattie Phillips, "the unbleached soubrette"; Marie La Cala, whirlwind toe buck dancer; Laura Moss, "the Hawaiian Jenny Lind" (Voelckel and Nolan's latest song bird discovery); Richard Barrett, an accomplished baritone; James P. Reed, the wonderful basso, and the Kratons, "Wizards of the boops." The song hits of the act were scored by John Rucker in the typical old-time camp-meeting school, "I Ain't Gwine to Stay Here Any Longer"; "Jolly" John Larkins in "Dar Ain't Gwine to Be No Rine"; Mattie Phillips in "Bill Simmons"; Richard Barrett in "The Song That Mother Used to Sing," and James P. Reed in "Dear Old Georgia" and "The Dandy Dixies on Parade." "The Honolulu Dance" and the buck dance finale, with Marie La Cala in her specialty, scored heavily. The act as now arranged is framed up for Summer vaudeville, pending the opening of Voelckel and Nolan's road tour, and is merely one of the features which is to be incorporated in their big Dandy Dixie Minstrels, which they have booked for forty-five weeks in the leading combination theatres, and which will employ fifty of the greatest real negro minstrels on earth. That the "Dandy Dixies" scored a genuine hit on the New York Theatre roof was convincingly demonstrated on Wednesday night, when the act shifted positions with Seeing New York, taking the last place on the programme, and even at the late hour of eleven P.M. succeeded not only in commanding attention but aroused enthusiasm. The roof-garden engagement has been extended one week longer than the period contracted for with Brady and Hart. Following New York, the "Dandies" will appear at Manhattan Beach, Asbury Park, Atlantic City, Newport, Saratoga, and Dream City Park, Pittsburgh.

HOW HE ENJOYED HIMSELF.

One of the regular patrons of the Colonial Theatre during the past season was a smart-looking little man, who came with unfailing regularity every Monday night. He always arrived early and walked upstairs to the luxurious lounging room on the balcony floor, and, supplied with a pocketful of good cigars and all of the evening papers, there he would sit until the performance was almost over, when he would make his way down to the front door. He never looked at any of the performances, and after several weeks the man who runs the cigar stand drew him into conversation in reference to his strange conduct. The cigar man learned that the wife and daughter of the visitor were very fond of the theatre, but that he did not care for it. As they would not go without him, he hit upon the plan of buying two reserved seats and one admission ticket. The whole family were thus enabled to enjoy themselves, the women by seeing the performance and the husband and father by smoking and reading as comfortably as he could have done in his own library.

VESTA TILLEY SAYS GOOD-BYE.

The Alhambra Theatre in Harlem was the scene of a big demonstration on Sunday evening, the occasion being the final appearance in this country of Vesta Tilley, who has been playing in Percy Williams' houses for the past six weeks. Miss Tilley does not usually appear on Sundays, but she consented on this occasion to oblige Mr. Williams, and a bumper house was the result. After her turn was over Mr. Williams presented to Miss Tilley a very handsome silver loving-cup, and the little singer made a speech expressing her appreciation in the warmest terms. It is said that Miss Tilley will not return to America, owing to her unconquerable aversion to the sea, which has always treated her most unkindly. Nothing but theanticipation of the welcome she felt sure awaited her tempted her to come this time, and she has regretfully announced that hereafter any of her American admirers who wish to see her must go to England for that purpose.

PLAYERS GOING ABROAD.

Newell and Niblo, who played another successful engagement at Pastor's recently, and who are now playing park engagements for Frank Melville, have engaged passage on the *Caronia* of the Cunard Line, sailing from New York July 17. After ten days of sightseeing in London, they will sail for South Africa on the *Kenilworth Castle* for South Africa, and will open August 27 at Johannesburg for six weeks, followed by six weeks at Cape Town. They will return to America by way of London and Paris early in 1907.

KATIE BARRY GOES HOME.

Katie Barry, who has been in vaudeville the greater part of the season, sailed on Saturday morning on the *Minnetonka* for a two months' rest at her home in London. If her present plans are carried out Miss Barry will return to New York in August and will resume her work in vaudeville, as she is thoroughly satisfied with the work and its rewards. Her manager, George Wilson, has gone on a short trip to Michigan, and will embark for London in a few weeks.

VAUDEVILLE JOTTINGS.

B. Colt Albertson is at present playing juvenile leads at the Baker Theatre, Rochester, N. Y. His wife, Nellie V. Nichols, after a few weeks in vaudeville, will join him for the Summer.

Lee J. Kellam is contracting agent for the Summer for a New York advertising company. He has sold his comedy drama, How Hearts Are Won, to R. F. Myers and is writing a comedy sketch for William Burrows, entitled Outside the Gates, that will be seen on the Keith and Proctor circuit next season.

Merri Osborne will make her reappearance at Keith and Proctor's Union Square Theatre June 18 in a singing monologue, which she has been trying out at private affairs and benefits. Miss Osborne retired from the stage about five years ago, and her reappearance will be welcome news to her admirers.

Levinski and his Cloak Models is the title of the latest musical vaudeville farce from the pen of Charles Horwitz. Harry M. Stewart, the Hebrew comedian, will play the leading role, supported by four clever girls. Rehearsals are now progressing.

The Columbia Amusement Company has surrendered its lease on the Grand Opera House, Nashville, Tenn., and is said to be negotiating for a ground floor theatre in the same city.

Ben Harris will open the Savoy Theatre, Atlantic City, July 2, with an extraordinary bill of headliners, including Nat M. Wills, Arthur Dunn and Marie Glasier, James J. Corbett, Peter F. Dailey and Burke and La Rue. For the following week he has engaged Eddie Foy, Grapewin and Chance, Carroll Johnson, Mme. Herrmann and Genaro and Bailey.

Charles F. Hackett, the clog dancer, who has been connected with Dockstader's, Primrose's and Quinlan and Wall's Minstrels, is now conducting a dancing school at his home, Attleboro, Mass.

Chiquita, the midget, who is at Brighton Beach, is mourning the loss of her pet, a little Japanese spaniel, that was swallowed by a python last week.

Carl Hertz, the celebrated illusionist, has been engaged for the Keith and Proctor Circuit. He has a new illusion, called Belshazzar's Blackboard, that is said to be out of the ordinary.

Robert Hilliard will make his New York reappearance in vaudeville at Keith and Proctor's Union Square Theatre next week in As a Man Sows.

The new Crystal Theatre in Toledo, O., was opened June 4, giving four performances a day, and is reported to be prospering.

It is more than likely that the Eastern Circuit will add the Bijou in Paterson, N. J., to their list of houses for the coming season. The Eastern Circuit people have made an offer to wipe out the indebtedness on the house and spend $5,000 in repairs.

Leon Friedman has been engaged as press agent for Gorman's Minstrels by Melville B. Raymond.

An awning in the rear of Keith and Proctor's Union Square Theatre caught fire at one o'clock on Friday morning. The blaze was extinguished by Michael O'Farrell, the night watchman of the Hotel Churchill, the guests of which were greatly excited at the clanging of the fire engines that came in response to an alarm.

Among the volunteers for the benefit for George Fuller Golden, to be held on Sunday, June 17, at the New York Theatre, are Lillian Russell, Blanche Ring, Stella Mayhew, Ethel Levy, Charley Vance, Truly Shattuck, George M. Cohan, Andrew Mack, Henry E. Dixey, Eddie Foy, Joe Welch, Eddie Leonard, Charles J. Ross and Mabel Fenton, Charles Grapewin and Anna Chance, Tom Lewis and Sam J. Ryan, Barnes's Circus, Empire City Quartette, and Maurice Levi and his orchestra. William Morris will be stage-manager and Lee Harrison special announcer. William Raymond Sill is looking after the press work.

Dallas Welford was booked to open in vaudeville at Keith and Proctor's Twenty-third Street Theatre this week, but the engagement was canceled owing, it is said, to objections on the part of James K. Hackett, who has Mr. Welford under contract to appear in Mr. Hopkinson.

Drouna, the "talking head," an act that has caused something of a sensation in London, has been engaged by Oscar Hammerstein.

Will H. Fox, the comedy pianist, will arrive in New York on the "St. Louis" June 23, and will be ready for work in vaudeville, farce-comedy or between the acts with dramatic cos. on and after Aug. 6. Mr. Fox recently signed a contract for his ninth tour of the Moss and Stoll Circuit in 1907.

The Royal Italian Band, of Rome, Italy, has been engaged by cable to appear at Dreamland, Coney Island.

Barber Park, at Bellows Falls, Vt. (O. M. Custer, manager), opened May 30, with the Empire Vaudeville Stars, to crowded houses. The Phil Maher Stock Company opened June 4. The house has been equipped with new scenery and the stage has been enlarged.

Zena Keife, the clever ten-year-old child, will commence her second season in vaudeville September 3, having booked twenty-eight weeks, commencing on the above date, on the Keith and Proctor circuit. She will also play a preliminary season of two weeks at Keith's, Providence, commencing July 30. Next season she will carry a trained pony.

Kolb and Dill, Ben T. Dillon, and Charlotte Vidot opened a season of twelve weeks at the Hotchkiss Theatre, Los Angeles, Cal., June 4.

William Morris is making arrangements to book acts for a big house in Baltimore, beginning in September. The name of the theatre has not been disclosed, but the bills will be on a par with those shown at Hammerstein's.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Majestic this week: Emma Carus, Olive May and John Albaugh, Eva Mudge, Marvelous Howards, Patty Brothers, McKay and Fredericks, William Tomkins, Whitehead and Grierson, Charles Ledegar, the McCarvers, Rena and Azora, Gonzalus Brothers, Mr. and Mrs. Jack, Blue Jeans Quartette.——Olympic: Joe Howard and Ida Emerson, Lew Hawkins, Zazelle and Vernon, Le Brun Opera co., Gardner and Revere, Imhoff, Conn and Corinne, Dick Lynch, Hedrix and Prescott, King Kollins, Philbrooks and Reynolds, Elena Gardner, James and Celia Welch, the Pierres, Sisters Clarkson.——Sans Souci: McKay and Fredericks, Barry and Barry, Belle Gordon, and Murray K. Hill in the theatre, new Igorrote Village, and Banda Roma.——White City: Thompson's elephants, Camerons in slide for life and other new features.——Trocadero: The Girl in Blue and Trocadero Stock, Battling Nelson, Malcolm and Shevett, Nat S. Jerome, Newsboys Quartette, Mary Newman.——Folly: Burlesque co., under management of Joe Oppenheimer, with Murray J. Simons, Louie Decre and others.——Bush's: Ruth Everett, the Pelots, De Van Brothers, Todd and Todd, West and Williams.——Riverview Park: Kryl's Band, The Jungle, and The Fall of the Golden Gate.——Item: George Austin Moore's singing act went very well last week at the Majestic, and Norma Romano pleased with soprano selection excellently rendered. OTIS COLBURN.

BOSTON, MASS.—With the Padettes Orchestra as leaders, the bill at Keith's includes Horace Goldin, Mlle. Heloise, Amoros Sisters, Walter C. Kelly, Hines and Remington, Mlle. Chester, Tredenick and Farm, Harper, Desmond and Hilliard, Edeatus, Harry Evans, Miles and Richard, and Barto and Laferty.——The Minstrel Maids at Austin and Stone's enter their second year of continuous engagement, a feat never before equalled at this house. The other vaudeville features are Massey and Kramer, Cook and Hall, the Ducrows, Violet Gleason, and James and Richard.——With the Summer burlesque co. at the Palace is Apollo consisting of Caldwell and Wentworth, Keene, Van and Burdett, Blanche Lateil, McMillan, and Sully and Sheddon.——The newcomers to aid the Summer stock co. at the Lyceum are Charles Farrell, Kelley and Kelsey, and Bohannon and Cory.——Norumbega Park's open air theatre presents Ryan and Richfield, Beaudo and Miller, and Honey Johnson.——Paragon Park opens at Nantasket 16, and vaudeville will be a feature.——Percy Williams is expected in Boston in a few days on business connected with vaudeville season at the Empire, which will be renamed the Orpheum. JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre has a good programme, with Robert Hilliard, Quaker City Quartette, Diamond and Smith, Milani Trio, Ray L. Royce, Stanton and Modena, Alpha Trio, Smirl and Kessner, Flood Brothers, and Jacobs' dogs. Business up to the usual high standard.——Bijou: Summer stock burlesque co. New acts are McDevitt and Kelly, Varinne and Turenne.——Lyceum: Summer stock co., called the Big Sensation, including John Conley, Billy Collins, Mabel Emerson, Cain Sisters, and Ruth Maitland. The usual amateur nights a good card.——Trocadero: Open for a Summer season with the Vagabond Burlesquers, embracing Billy Hart, Emma Weston, Marion and Pearl, Mae Taylor, Elliott, Belair and Elliott, and Frank Riley.——There is very little money in the above theatres keeping open (excepting Keith's), and it is mainly done for the benefit of the employes. S. FERNBERGER.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Business up to capacity 4-9. The Ralu Dears, Ned Wayburn's latest offering, had its first presentation and was well received. It proved to be the most pretentious act of the Wayburn series. The co. is headed by Neva Aymear, who is assisted by eight girls. Another headline feature was May Vokes in The Model Maid, supported by Gus Pixley. Others were Ed and Nettie Masse, Lillian Bender, Willie Weston, Thomas O'Brien-Havel and Effie Lawrence, and Melville Ellis.——Al-Tro Park (Max Rosen, mgr.): Quite a popular resort and drawing large crowds.——Item: A slight fire, caused by the picture machine, nearly created a panic at Proctor's 5, but through the alertness of Manager Graham and his efficient staff the large audience was soon quieted and the performance continued. G. W. HERRICK.

WASHINGTON, D. C.—The Lyceum Theatre Stock Burlesque co., under the direction of Thomas W. Dinkins, with Charles E. Taylor as local manager, opened 4 for an indefinite season, presenting The Politician, with the following co.: Gladys Sears, Varine and Turenne, Crawford and Gardner, Fred Vice and Emily Viola, Marie Jansen, James Conners, Peter Curley, Ed S. Allen, Millie Sherwood, Violet Duseth, May Sherwood, Ella Altman, Nancy Tempest, Arline Bliss, Dolly Jenkins, Maude Wilson, Del Netra, May Ward, Lillian Nulty, and Verna Drayer. The olio 11-16 includes Dale and Rose, Lillian Nults, Jack Marsa, and Mr. and Mrs. Sam King. JOHN T. WARDE.

CLEVELAND, O.—Keith's Prospect Theatre is having good bills these warm days, the one for 11-16 including Julie Ring, assisted by G. Boland Sargent, Bedini and Arthur, Stanley and Wilson, Clark's dogs and ponies, Doherty Sisters, John and Bertha Gleason and Fred Houlihan, Brazil and Brazil, and Bertie Fowler.——Charles Hertzman, business-manager of Drew and Campbell's theatres (Star and Colonial), is bound to keep busy these days, and is giving daily performances at the Star, consisting of moving pictures and illustrated songs, together with the automatic scoreboard, reproducing the baseball games. WILLIAM CRASTON.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Docking, res. mgr.): Dan Burke and his School Girls were the headliners 4-9. Eva Westcott and co., Mareena, Nevaro and Mareena, Whistling Tom Browne, Klein and Clifton, and George W. Day rounded up an unusually good mill.——New White City (Gavin Rock): Second Regiment Band. Destruction of San Francisco, and Winschemeann's bears and monkeys.——Elm City Park: Horse Show and pony races, under auspices of New Haven Polo Club, to large and fashionable gatherings 4, 5. Barnum and Bailey's Circus comes 14. JANE MARLIN.

KANSAS CITY, MO.—The bill at Hopkins' Forest Park 3-9 was well patronized, and proved very entertaining. The acts included the Rossow Midgets, Tessie Marshall, Ethel Whitesides and her Picks, Martyne and Nelson, Bauder-La Velle Trio, Anna Franklin, and H. Guy Woodward, all of whom pleased.——In the German Village at Electric Park 3-9 the vaudeville bill scored a hit with large crowds. Maude Rockwell, an operatic soprano, won enthusiastic applause. Others were the McCall Trio, Margaret McBride, and the Haven Sisters, all of whom were well received. D. KEEDY CAMPBELL.

BAYONNE, N. J.—Park (H. A. Schiller, mgr.): Frank Bush, Caldera, Kathleen Franklin, Schrode and Mulvey, the Bradfords, Charles McAvoy, and the Arlington Comedy Four. Business is fair and the co. is good. To appear 11-16: Orpheum Comedy Four, Juggling Bannons, Ricky W. Craig, Nellie V. Nichols, Carroll and Baker, Harry Booker and co., and Bruce and Dalgneau.——Items: The Bayonne Carnival has been a success.——The T. M. A., of this city, New York, Newark, and Brooklyn will have a family outing July 29.——Frank Bush made a hit at the Park Theatre 4-9. WALTER C. SMITH.

TOLEDO, O.—Both the Farm and Casino opened their vaudeville season 3. The weather was good and large crowds were in attendance. The Farm bill included Kennedy and Rooney, Post and Russell, Harry Botter and co., Rinell and Boutelle, and Kates Brothers.——At the Casino: Cook and Clinton, Jack Gardner, Gardner and Maddern, John Burch, and Sheppy's dogs.——The new Crystal opened 4. It is one of the circuit controlled by Ammon, and is a 10-cent house. C. M. EDSON.

BUFFALO, N. Y.—Shea's: Robert Hilliard and co., Winona Winters, Ray L. Royce, Tony Wilson, Amoros Sisters, James A. Kiernan and co., John and Bertha Gleason and Fred Houlihan, and the Quaker City Quartette.——The stock co. opened at the Lafayette 4 with the Three Herrmans as headliner.——Athletic Park retained the Nelson-Farnum Troupe 4-9.——Lina's week 4 offered: Barker and Barker, Eugenia Wood, Fannie Watson, and Al. Norton. P. T. O'CONNOR.

CINCINNATI, O.—Coney Island 3-9 had Edwin J. Camp, Yiddish monologue; Steinert and Thomas, musical act; the Lafayette-Lamont Troupe of acrobats, Cartmell and Reed, and Mami Vesta Tella.——At the Lagoon were Inmon and Ryan, Becker, Wilkes and co., Three Highlands, Marie Clark, and the Pepper Twins.——Chester Park offered the Mile-Vagnes, Inmon, impersonator; Hatch Brothers, and the Newsboys' Quartette. H. A. SUTTON.

DENVER, COL.—Novelty (H. Lubelski, mgr.): An attractive bill 3-9, includes Brice, Collins and co., Mr. and Mrs. Frank Dougherty, La Toska, Gladstone Children, Jerry Hopper, and the Manhattan Quartette.——Crystal (G. Ira Adams, mgr.): Annie Abbott, Gilbert Sarony and co., Dilla and Templeton, Patsy Doyle, and James Calvin are pleasing large audiences. MARY ALKIRE BELL.

PITTSBURGH, PA.—The Grand (Harry Davis, mgr.): Week 11-16: Four Fords, Edwin Stevens and co., McWaters-Tyson and co., Charlie Case, Arthur and Mildred Boylan and co., Mlle. Edna, Henry and Francis, Tossing Austins, Winona Winter, Yamamoto Brothers, Brown and Navarro, Solomon and Chester, and Viola and Engel. Good business prevails. ALBERT S. L. HEWES.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Fred Karno's London Comedy co. was the big drawing card May 28-3 and filled the bill. Keno, Walsh and Melrose took well and Marvelous Frank and Little Bob proved another good turn. Others were Caprice, Lynn and Fay, Burt and Bertha Grant, Three Musical Shirleys, and Domenico Russo. DON W. CARLTON.

REVERE BEACH, MASS.—Rainy weather week 4-9 interfered with business. At Wonderland, the new electrical city, every show is now in full swing. Captain Dimitro Bilyck's seals, Fred A. Bennett, Larsen Sisters, and Sadie Knowlton head bill of free attractions 10-16.——Crescent Garden Theatre (John F. Slattery, mgr.): Fair business 4-9, with Charles Bohan, Ferguson and Dupree, the Ramseys, Chefalo, Albert Fisher, and Hayes and Wiltale.——Items: Zella O'Connor, the popular pianist at the Crescent Gardens Theatre, will be out of the bill at that house for some time, owing to severe electrical shock received while getting on a car 4. She sustained a painful injury to her right arm, which is slowly improving.—Hayes and Wiltale closed 7 and left for Cincinnati, owing to a death in their family.—Owing to legal obstacles the extensive improvements at Point of Pines have been abandoned and the Pines Theatre will not open this season.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): Empire City Quartette, Bush and Gordon, Gardner and Stoddard, McConnell Sisters, Josephine Davis, Pierce and Opp, and Laura Bennett and co. 4-9. Closed the season.——Item: It has been the most successful season of any vaudeville house in the State outside of Boston. During the Summer the house will be thoroughly gone over, and many improvements made that could not be done, on account of the hurried opening last year.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week 3-10: Armstrong and Verne, Lazelle, Harry Boyd, Peter J. Smith, Fay and Lola Durlyelle, and De Vere and De Vere. Very strong bill; large houses.——Weast (C. F. Bartson, mgr.): Rockaway and Conway, Charles Bell, Three Kiddees, Lizzie McKeever, and Wei Brothers pleasing good business.——Item: Main Street Theatre will close for one week and reopen for Summer season with Livingstone Stock co. 17 in The Charity Ball.

EVANSVILLE, IND.—Cook's Park (Harry Lawrence, mgr.): The Great Martynne, Edith Williams, Raymond and Clark, Cleos Brothers, Charles Hawleens, and Dare Devil Doherty week 3-9.——Oak Summitt (R. F. Gilligan, mgr.): Swor Brothers, Lena Davenport, Arthur Stuart and Keeley Sisters, Ben Turpin, Pero and Wilson, and Willard Newell and co.——Item: Feast and Furies 18-21, under the auspices of B. P. O. E., 116, is the attraction that dedicates their new $85,000 home, recognized the most beautiful in the Central West.

DETROIT, MICH.—The Temple bill May 28-2 included Virginia Earl and co., Grace Cameron, Ray L. Royce, Zazell and Vernon, Tony Wilson, Heloise and the Amoros Sisters, Cook and Madison, John and Bertha Gleeson, Fred Houlihan, and the Mathieus. Claude Gillingwater and Edwin Stevens are top notchers for week 4-9. Others are: Bendini and Arthur, Raymond Findlay and Lottie Burke, Ben Welch, Josie and Willie Barrows, and Piccolo Midgets.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): De Haven and Parker, Maude Lambert, Simon and Gardner, Taylor Holmes, Abd'el Kader and co., Blocksom and Burns, Gus Leonard, and Morton and Diamond greatly pleased the usual big houses 4-9.——Electric Park (C. A. Dunlap, mgr.): Orpheus Comedy Four, Bates Musical Trio, Wolf Gilbert, Fitzgerald and Trainor, Barber and Robinson, Lelia Taylor, and Needham and Wood. Attendance good.

LIMA, O.—Orpheum (Sun and Murray, mgrs.): Casad and De Verne, Love and Rollas, Margaret Grace, and American Newsboys' Quartette May 28-2. Excellent attractions and business. Tulsa, Sanders, Dean and Sanders, Tot Young, Fitzhugh and Bessie Lee, and John and Carrie Mack 4-9. Mr. and Mrs. John T. Powers, the Bradys, Lyric Comedy Four, Mlle. Adair, and the Two Wrens 11-16.

LANCASTER, PA.—Woolworth Roof-Garden (Charles M. Howell, mgr.): Business large and audiences well pleased 4-9. Brindamour made a sensation and R. W. Tre Denick and Tekla Farm made a hit. Tre Denick is a native of Marietta, near here and his friends turned out in large numbers. Kurtes and Busse's dogs, the Majestic Trio, A. O. Duncan, and Daisy Harcourt completed the bill.

LOUISVILLE, KY.—At Fontaine Ferry Park week 3 are: William Rock, Alma Youlan and Eight Lotus Girls, Martini and Max Million, Wilson Brothers, Wynne Winslow, and Fredo and Dare. William Rock is a Louisville boy, and his home people are much interested in his success.——At Riverview the usual amusement features were offered.

MEMPHIS, TENN.—East End Park (A. B. Morrison, mgr.): Another prosperous week 3-9. Flo Adler, Hathaway and Siegee, Fredericks Family, La Vine and Leonard, and Dixon Brothers scored.——Fairyland (James B. Lemman, mgr.): The Lonergan-Snow Stock co. drew good houses in the theatre week of 4-9. Du Barry 11-16.

SPRINGFIELD, O.—Orpheum Theatre (Gus Sun, mgr.): Charles Kenna, Parish, Leon and Bertie Allen, and Russell and Davis to large and well pleased patronage 4-9.——Spring Grove Casino (Tom Powell, mgr.): Josephine Gassman and her picks, Sherman and Fuller, Georgia Lewis, Carter Gandy, and Kelsey Moore 3-9 drew well.

ASHLAND, PA.—Woodland Park: Hermany's cats and dogs, the Ushers, Selbor Four, and the Swickards. Kalinouski Brothers May 28-4 pleased large audiences. Week 4-11: The Sharphis, Kelley and Bartlett, Dora Pelletier, Fitzgibbons-McCoy Trio, and Reed and Shaw.

BINGHAMTON, N. Y.—Casino Park (J. P. E. Clark, mgr.): Concerts by the Baker Band are drawing large crowds 4-9.——White City (L. E. Wagner, mgr.): Elizabeth Estell, Mr. and Mrs. Leslie, Charles Duncan, King and Haslop, and the Sully Family drew good attendance.

ELKHART, IND.—Bulken Opera House (H. G. Sommers, mgr.): Cotton and Darrow, Seymour's dogs, Marie Harris, the Great Lanatel, and Chinese Lawson May 28-2. Business good.——Crystal (J. H. Ammons, mgr.): Charles Hosty, Rice and Walters, Three Hylands, and Blanche Freeman to good business 4-9.

GOSHEN, IND.—Irwin (Ammons and Du Bois, mgrs.): Laura Jones, Teed and La Zelle, S. Homer Moyer, John Woodford and Jeanette Marlboro, Otis Snowden, Elmer Griffith, Charles Krutz, Warren M. Crawford, Johnny Whittle, Oliver Greenwood, and Harry Pausch week 4-9. Capacity.

PORTLAND, ORE.—Grand: Week 4-9: Brothers Lutz, Great Glemenso Brothers, the Broadway Trio, Tom Ripley, Bentfrow and Jansen, and Master Harold Hoff.——Pantages: Holmes and Holmes, Dowlan and co., Arthur Elwell, Topsy Turvy Trio, Jones and Sterling, and Miss Monitor.

SCRANTON, PA.—Family (D. F. McCoy, mgr.): The Le Valls, Three Musketeers, Campbell and Johnson, C. W. Littlefield, Kreatori, Heim Children, and Frank Butle pleased large audiences 4-9. Season closed 9.——Luna Park: The Banda Roma and the Herzog-Camaras Sisters scored.

ERIE, PA.—Waldameer Park: Owned by the Motor Co., and three miles west of the city, opens its vaudeville season 4.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates and to advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair, Mlle.—Orph., Lima, O., 11-16.
Adair and Dahn—Forest Park, Kansas City, Mo., 10-16.
Adkins, Mr. and Mrs.—Electric Park, Balto., 11-16.
Adler, Flo—Forest Park, St. Louis, 10-16.
Adams and Mack—Empire, Des Moines, Ia., 11-16.
Adelyn—Beechwood Park, Maysville, Ky., 11-16.
Aerial, L.—Standley's, St. Louis, 10-16.
Albertus and Miller—Tivoli, Barrow, Eng., 11-16. Southport, Eng., 18-30. Hoddesdon, Eng., 25-30.
Allen and Dalton—Temple, Detroit, 11-16.
Allisons, Eight—Shea's, Buffalo, 11-16, Grand, Pittsburgh, 18-23.
Alson, Joe—Bijou, Battle Creek, Mich., 11-16. Bijou, Jackson, Mich., 18-23.
Alva, Alice—Fairview Park, Dayton, O., 10-16.
Alvin Brothers—Atlantic City, N. J., 11-16.
Amann and Hartley—Empire, Liverpool, Eng., 11-16. Empire, Bradford, Eng., 18-23, Empire, Birmingham, Eng., 25-30.
American Four—Grand, Syracuse, N. Y., 11-16.
American Trumpeters—Glen Haven Park, Rochester, N. Y., 11-16.
Anderson and Reynolds—Grand, Pyra, Ind., 11-16.
Arlington and Delmore—Pastor's, N. Y., 11-16.
Arlington Four—Electric Park, Newark, N. Y., 11-16.
Armita, Mlle.—Lagoon, Cinti., 10-16.
Armond, Grace—Family, Sioux City, Ia., 11-16.
Armstrongs, Three—Riverside Park, Montreal, 11-16.
Arnot and Gunn—Pastor's, N. Y., 11-16.
ASHTON, MARGARET—Empire, New Cross, Eng., 11-16, Empire, Stratford, Eng., 18-23, Empire, Shepherd's Bush, Eng., 25-30.
Austin, Claude—Bijou, Duluth, Minn., 11-16.
Austin Sisters—Brighton Beach, L. I., 17-23.
Austins, The—Four Mile Creek, Erie, Pa., 11-16.
Austins, Tossing—Grand, Pittsburgh, 11-16.
Axtell and Heinle—Savoy, Columbus, Ind., 11-16.
Baker, Will Carlton—Crystal, Toledo, 10-16.
Bannons, Juggling—Park, Bayonne, N. J., 11-16.
Bard Brothers—Hammerstein's Roof, N. Y., 11-16.
Barnes and Evans—Lyric, Joplin, Mo., 11-16.
Barry, Mr. and Mrs. Jimmy—Young's Pier, Atlantic City, N. J., 4-16.
Barto and Laferty—Keith's, Boston, 11-16.
Beaumont, Nellie—Proctor's, Albany, N. Y., 11-16.
Bedini and Arthur—Keith's, Cleveland, 11-16.
Bender, Lillian—Proctor's, Newark, N. J., 11-16.
Benton, Elwood and Maggie—Pastor's, N. Y., 11-16.
Bergere Sisters—Ramona Park, Grand Rapids, Mich., 10-16.
Berry and Berry—Sans Souci, Chgo., 10-16, Wonderland, Wichita, Kan., 17-23.
Bernac's Circus—Hammerstein's Roof, N. Y., 4-16.
Beaush and Miller—Norumbega Park, Boston, 11-16.
Beyer, Ben—Proctor's, Newark, N. J., 11-16.
Black, Violet—Proctor's 23d St., 11-16.
Blockton—Pastor's, N. Y., 11-16.
Blue Jeans Quartette—Maj., Chgo., 11-16.
Blocksom and Burns—Proctor's, Albany, N. Y., 11-16.
Boldens, The—Proctor's, 23d St., 11-16.
Booker, Harry—Park, Bayonne, N. J., 11-16.
Bootblack Quartette—Farm, Toledo, 11-16.
Botter, Harry—Avon Park, Youngstown, O., 10-16. Canton, O., 17-23.
Boutin and Tillson—Collins', Columbus, 11-16.
Boylan, Arthur and Mildred—Grand, Pittsburgh, 11-16, Keith's, Cleveland, 18-23.
Bratz, Selma—Hammerstein's Roof, N. Y., 4-16.
Bradfords, The—H. and S., N. Y., 11-16, Electric Park, Newark, N. J., 18-23.
Brady and Hamilton—Bijou, Davenport, Ia., 11-16.
Bradys, Ray and Tom—Detroit, Mich., 11-16, Windsor, Can., 18-23.
Bradys, The—Orph., Lima, O., 11-16.
Brazil and Brazil—Keith's, Cleveland, 11-16.
Brennen, John—N. Y. Theatre Roof—Indefinite.
Brittons, The—Kristal Palast, Leipsig, Ger., 1-15, Moscow, Russia, 25-July 28.
Brooks, Jeanne—Chester's, Cinti., 10-16.
Brown and Navarro—Grand, Pittsburgh, 11-16.
Brown and Wright—Brookside Park, Athol, Mass., 11-16.
Browning Mr. and Mrs.—Pastor's, N. Y., 11-16.
Bryant and Saville—Woodland Park, Ashland, Pa., 11-16.
Bruce and Dalgneau—Park, Bayonne, N. J., 11-16.
Bush Bros.—Pastor's, N. Y., 11-16.
BUCKNER—Apollo, Nurnberg, Ger., 1-30.
Budworth and Wells—Lyric, Muskogee, I. T., 10-16.
Burke, James F.—Lagoon, Cinti., 10-16.
Burke and La Rue—Brighton Beach, L. I., 17-23.
Burke and Urline—Crystal, Elkhart, Ind., 11-16, Crystal, Goshen, Ind., 18-23.
Burt, Frank—Glen Haven Park, Rochester, N. Y., 11-16.
Burton and Rankin—Forest Park, St. Louis—Indefinite.
Busch Family—Crystal, Sedalia, Mo., 11-16.
Byers and Hermann—Farm, Toledo, 11-16.
Byron and Langdon—Park, Canton, O., 11-16, Temple, Detroit, 18-23.
Caine, Georgia—Brighton Beach, L. I., 17-23.
Calders—Brighton Beach, L. I., 17-23.
Cameron—White City, Chgo., 11-16.
Cameron, Grace—Keith's, N. Y., 11-16, Keith's, Boston, 18-23.
Camille Trio—Hammerstein's Roof, N. Y., 4-16.
Campbell and Johnson—Proctor's 23d St., 11-16.
Caprice, Lynn and Fay—Orph., Los Angeles, Cal., 4-16.
Carleton, Al.—Keith's, N. Y., 11-16.
Carlos, Charles—Orrin Brothers, Mexico, Mex.—Indefinite.
Caron and Farnum—Grand, Syracuse, N. Y., 11-16, Keith's, Cleveland, 18-23.
Carr and Lind—Farm, Toledo, 10-16.
Carroll and Baker—Park, Bayonne, N. J., 11-16.
Carroll Brothers—Atlantic Garden, N. Y., 11-16.
Carrollton and Hedges—Park, Sandusky, O., 10-16, Gennett, Richmond, Ind., 17-23.
Carter and Waters—Mannion's, St. Louis, 10-16.
Carus, Emma—Maj., Chgo., 11-16.
Carver, Anet—Scranton, Pa., 10-16.
Case, Charlie—Grand, Pittsburgh, 11-16.
Castellano—Wonderland, Indianapolis, 11-16.
Castle and Collins—Mannion's, St. Louis, 10-16.
Chadwick Trio—Park, Richmond, Va., 11-16.
Cherry and Bates—Southern, Pittsburgh, 11-16.
Chester, Milo.—Keith's, Boston, 11-16.
Chick—Proctor's 125th St., 11-16.
Childers, Grace—Pastor's, N. Y., 11-16, Central Park, Allentown, Pa., 18-23.
Clark and Duncan—Park, Michigan City, Ind., 10-16.
Clark, Marie—Lagoon Park, Cinti., 4-16.
Clark's Dogs and Ponies—Keith's, Cleveland, 11-16.
Clarkson Sisters—Olympic, Chgo., 11-16.
Clayton, Una—Maj., Chgo., 18-23.
Cliff and Farrell—Kennywood Park, Pittsburgh, 11-16.
Clifford and Burke—Orph., Los Angeles, Cal., 4-16.
Cogswell, Sarah—Keith's, Cleveland, 11-16.
Collins and Hart—Hammerstein's Roof, N. Y., 4-16.
Colonial Septette—Proctor's, Troy, N. Y., 11-16.
Columbia Four—Avon Park, Youngstown, O., 11-16.
Coogan and Bancroft—Atlantic Garden, N. Y., 11-16.
Cook and Stevens—Chester's, Cinti., 10-16.
COOKE AND MISS ROTHERT—Empire, Swansea, 11-16, Empire, Newport, Eng., 18-23, Empire, Nottingham, Eng., 25-30.
Corbly and Burke—Keith's, Boston, 18-23.
Courthope, Jane—Moore's, Portland, Me., 11-16.
Courtney, Maude—Empire, Sheffield, Eng., 11-16, Palace, London, Eng., 18-23, Empire, New Castle, Eng., 25-30.
Craig, Richy W.—Park, Bayonne, N. J., 11-16.
Crawford, Major—Luna Park, Coney Island—Indefinite.
Cree, Jessica—Keith's, Phila., 11-16.
Cullen, James H.—Moss and Stoll Tour, April 9-Aug. 1.
Cummings and Thornton—Oakford Park, Greensburg, Pa., 11-16.
Cunningham and Smith—Pastor's, N. Y., 11-16.
Curtis, Ned—Orph., Mansfield, O., 11-16, Orph., Lima, O., 18-23.
Daly and Reno—Moore's, Portland, Me., 11-16.
Davenport, Harry—Keith's, Phila., 18-23.
De Laceys, The—Robinson Park, Ft. Wayne, Ind., 11-16.
De Saremo, Luba—Chester's, Cinti., 10-16.
De Witt, Burns and

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Edwards' Schoolboys and Schoolgirls—Temple, Detroit, 11-16.
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Elmo, Pete and Allie—Crystal, St. Joseph, Mo., 3-16.
Elverton—Farm, Toledo, 10-16.
Emperors, Four—Forest Park, St. Louis, 3-16.
Emmett and McNeil—Orph., Springfield, O., 11-16.
Engleton, Nan—Balto., 11-16.
English Rosebuds—Novelty, Stockton, Cal., 11-16.
Evans, Harry—Keith's, Boston, 11-16.
Evans, Pearl—White City, Sheboygan, Wis., 4-July 31.
Everhart—Jardins Margherita, Rome, Italy, 11-22. dei Lido, Venice, Italy, 22-29.
Evers, Geo. W.—Park, Pueblo, Col., 11-16.
Fadettes, The—Keith's, Boston, 4-Sept. 1.
Farley, James and Bonnie—East Lake Park, Birmingham, Ala., 11-16, Ocean View, Norfolk, Va., 18-23.
Farnum, Bud—Lake Side Park, Akron, O., 11-16.
Faye, John T. and Eva—Hammerstein's Roof, N. Y., 11-16.
Ferguson and Beeson—Forest Park, Little Rock, Ark., 11-16.
Ferguson and Mack—Liverpool, Eng., 11-16, Birmingham, Eng., 18-23.
Ferguson and Passmore—Wenona Beach, Bay City, Mich., 17-22.
Ferrari's Dogs and Monkeys—Brighton Beach, N. Y.—Indefinite.
Ferreros—Keith's, N. Y., 11-16.
Fields, Will H.—Lake Side Casino, Akron, O., 10-16, Four Mile Creek Park, Erie, Pa., 17-22.
FIELDS, W. C.—Proctor's 23d St., N. Y., 11-16, Proctor's 58th St., 18-23.
Finlay and Burke—Shea's, Buffalo, 11-16.
Fink's Circus—Lagoon, Cinti., 10-16.
FISHER, MR. AND MRS. PERKINS—Keith's, N. Y., 11-16, Keith's, Phila., 18-23.
Fisher, Susie—Moore's, Portland, Me., 11-16.
Flemer and Miller—Park, Emporia, Kan., 10-16, Park, Leavenworth, Kan., 17-23.
Flood Bros.—Keith's, Phila., 11-16.
Flore, Mildred—Ingersoll Park, Des Moines, 11-16.
Flynn, Earl—Electric Park, Kansas City, Mo., 10-16.
Fontinelle—Mannion's, St. Louis, 10-16, Athletic Park, New Orleans, 17-30.
Fords, The—Grand, Pittsburgh, 11-16.
Fowler, Bertie—Keith's, Cleveland, 11-16.
Fox, Della—Proctor's, Newark, N. J., 11-16.
Fox and Summers—Orph., Springfield, O., 11-16.
FOY AND CLARK—Orph., Los Angeles, Cal., 11-22.
Frank and Bob—Chutes, 'Frisco, 11-23.
Frankal, Fanny—Mannion's, St. Louis, 3-16.
Fredo and Dare—East End, Memphis, 11-16, Ingersoll, Des Moines, Ia., 18-23.
Prevoli, Frederick—Crystal, Toledo, 10-16.
Frey, Henry—Electric Park, Newark, N. J., 11-16.
Frosini, F. G.—Ingersoll Park, Des Moines, Ia., 10-16.
Gallagher and Hild—Athletic Park, Buffalo, 11-16.
Gardner, Elena—Olympic, Chgo., 11-16.
Gardner and Revere—Olympic, Chgo., 11-16.
Gardner and Stoddard—Woolworth's, Lancaster, Pa., 11-23.
Gartelle Brothers—Pastor's, N. Y., 11-16.
Gavin, Platt and Peaches—Street Railway Park, Shamokin, Pa., 11-16.
Gaylord, Bonnie—Fontaine Ferry, Louisville, 4-16, East End Park, Memphis, Tenn., 18-23.
Geiger and Walters—Riverside, Saginaw, Mich., 11-16.
Gilfihan and Perry—West End, New Orleans, La., 17-30.
Gillingwater, Claude—Shea's, Buffalo, 11-16, Grand, Pittsburgh, 18-23.
GILROY, HAYNES AND MONTGOMERY—Hippodrome, 'Frisco, 11-16, Novelty, Oakland, Cal., 18-23.
Gleason, John and Bertha—Keith's, Cleveland, 11-16.
Globe of Death—Proctor's, Albany, N. Y., 11-16.
Godfrey and Doyle—Electric Park, Newark, N. J., 11-16.
Golden and Hughes—Steeplechase, Atlantic City, N. J., 11-16, Park, Allentown, Pa., 18-23.
Goldin, Horace—Keith's, Boston, 11-16.
Gonsales Bros.—Maj., Chgo., 11-16.
Goolmans, Musical—Springbrook Park, S. Bend, Ind., 10-16, Robinson Park, Ft. Wayne, Ind., 18-23.
Gordon, Belle—Wonderland, Milwaukee, 11-16.
Gottlob, Mr. and Mrs.—Crystal, Denver, Col., 11-16.
Gray, Ed.—Electric Park, Balto., 11-16.
Green and Werner—Hammerstein's Roof, N. Y., 4-16.
Hall, Frank—Olentangy Park, Columbus, O., 11-16.
Harcourt, Daisy—Electric Park, Balto., 11-16.
Harcourt, Frank—Crystal, Detroit, 11-16.
Hardman, Joe—Athletic Park, Buffalo, 11-16.
Harper and Desmond—Keith's, Boston, 11-16.
Hart, Willie and Edith—Park, Toledo, 11-16, Olentangy Park, Columbus, 17-23.
Harvey and De Vora—Wash., Spokane, Wash., 11-16.
Hawk Trio—Cliff Side Casino, Ashland, Ky., 11-16.
Hawkins, Lew—Olympic, Chgo., 11-16.
Haydens, The—Dream City, Pittsburgh, 11-16.
Hayman and Franklin—Empire, Clapham, London, 11-16, Star, Bermondsey, London, Eng., 18-23, Empire, Islington, London, Eng., 25-30.
Hays, Ed. C.—Four Mile Park, Erie, Pa., 11-16.
Hayward, Conroy and Hayward—Forest Park, Kansas City, Mo., 10-16, Ingersoll Park, Des Moines, Ia., 17-23.
Heclow, Marie—Colling', Columbus, 11-16.
Heloise and Amoros—Keith's, Boston, 11-16.
HELENA, EDITH—Tivoli, London, Eng., May 14-July 7.
Hendrix and Prescott—Olympic, Chgo., 11-16.
Henry and Francis—Grand, Pittsburgh, 11-16.
Herald Square Quartette—Electric, Montgomery, Ala., 11-16, Mountain Park, Roanoke, Va., 18-23.
Herbert and Rogers—Riverside Park, Saginaw, Mich., 11-16, Ramona Park, Grand Rapids, 17-23.
Hibbert and Warren—Family, Davenport, Ia., 11-16.
Hill and Whittaker—Keith's, Phila., 18-23.
Hilliard, Robert—Keith's, Phila., 11-16, Keith's, N. Y., 18-23.
Hillman, Geo.—Bijou, Bay City, Mich., 11-16.
Hillyers, Three—Harter's, Wabash, Ind., 11-16, Crystal, Toledo, 18-23.
Hines and Remington—Keith's, Boston, 11-16.
Hoey and Lee—Proctor's, Albany, N. Y., 11-16.
Hobbsworths, The—Park, Uxbridge, Mass., 11-16, Park, Allentown, Pa., 18-23.
Holman, Harry—Pastor's, N. Y., 11-16.
Holmes and Waldron—Crystal, Toledo, 10-16.
Holmes, Taylor—Proctor's 125th St., 11-16.
Horan, Edie—H. O. H., Wabash, Ind., 11-16, Crystal, Toledo, 18-23.
Houlihan, Fred—Keith's, Cleveland, 11-16.
Howard Brothers—Empire, Leeds, Eng., 11-16, Empire, New Castle, Eng., 18-23, Empire, Shields, Eng., 25-30.
Howard, Charles—Morro's, Portland, Me., 11-16.
Howard and Emerson—Olympic, Chgo., 11-16.
Howard and Linder—Collins', Columbus, 11-16.
Howards, The—Maj., Chgo., 11-16.
Hussey—Glen Haven Park, Rochester, N. Y., 11-16.
Hylands, Three—Park, N. Adams, Mass., 11-16.
Imhoff, Conn and Corinne—Olympic, Chgo., 11-16.
Imperial Japanese Guards—Althoff, Osnabruck, Ger., 4-30.
Innes and Ryan—Lake Side Park, Dayton, O., 10-16, Casino, Kalamazoo, Mich., 17-23.
Irwin, Jack—Euson's, Chgo., 11-16.
Jack, Mr. and Mrs.—Maj., Chgo., 11-16.
Jacobs' Canines—Keith's, Phila., 11-16.
Jennings and Renfrew—Idora Park, Youngstown, O., 11-16.
Jewell's Manikins—White City, Chgo., 11-16.
Johnson, Honey—Normbega Park, Boston, 11-16.
Johnson, Ralph—Ontario Beach, Rochester, N. Y., 11-16.
JOHNSONS, MUSICAL—Tower, Blackpool, Eng., May 28-June 30.
Johnson and Wells—Budevera, Budapest, Hun., 4-July 14.
Jones and Hill—Crystal, Toledo, 10-16.
Jones and Sutton—Street Railway Park, Shamokin, Pa., 11-16.
Jordan and Harvey—Pavilion, London, Eng.—Indefinite.
Karabanza Japs—Eden Musee, N. Y.—indefinite.
Karay—Proctor's 23d St., 11-16.
Kates Bros.—Olentangy Park, Columbus, O., 11-16.
Keatons, Three—Casino, Lynchburg, Va., 11-16, Casino, Ocean View, Va., 18-23.
Kelcy, Mr. and Mrs. Alfred—Olympic, Chgo., 18-23.
Kelley, E. Richardson—Aubrey, St. Paul, Que., 11-16, Arena, Montreal, Can., 18-23.
Kelly, Walter C.—Keith's, Boston, 11-16.
Kennedy and Wilkens—Young's Pier, Atlantic City, May 28-23.
Keno, Walsh and Melrose—Maj., Chgo., 18-23.
Keogh, Thos. J.—Ramona Park, Grand Rapids, Mich., 17-23.

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Columbia, St. Louis	May 7	River Side Park, Saginaw	June 24
Bijou, Dubuque	May 14	San Souci, Chicago	July 1
Dominion, Winnipeg	May 21	Hopkins Park, Louisville	July 8
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Reed's Lake, Grand Rapids	June 10	Forrest Highland, St. Louis	July 22

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He said the Hotels were immense and that the air was pure
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And give us fruit, it wasn't work, t'was just a nice vacation.
Since we arrived down here we found the atmosphere is punk
And every hotel where we stop is an awful case of bunk.
The audience wear handcuffs and there ain't an act can stir 'em.
And now we think Geo. Homans handed us a pack of Durhams.
—(JACK NORWORTH, Poetical Person.)

JOE KEATON, the Man with the Wife, Two Kids and a Table.

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Kherns and Cole—Spring Brook Park, S. Bend, Ind., 3-16.
Kiernan, James A.—Grand, Syracuse, N. Y., 11-16.
Kimura's Japanese—Dream City, Pittsburgh, 11-16.
Klein and Klein—Casino Park, Kalamazoo, Mich., 11-16.
Kolling, King—Olympic, Chgo., 11-16.
Kosure and Chaplain—Orph., Columbus, Ind., 11-16.
Kratons, The—New York Roof, 11-16.
La Blanche, Marie—Wonderland, Indianapolis, 11-16.
La Clair and West—Park, Wind Gap, Pa., 11-16. Pottstown, Pa., 18-23.
La Mare Bros.—Proctor's, Newark, N. J., 11-16. Proctor's, Albany, N. Y., 18-23.
La Mount and Paulette—Crystal, Marion, Ind., 11-16.
La Tour, Irene—Steeplechase Pier, Atlantic City, N. J., 11-23.
La Toll Bros.—People's, Leavenworth, Kan., 10-16.
La Zelle, Edward—Robinson Park, Ft. Wayne, Ind., 11-16.
Lamoza Bros.—Proctor's, Newark, N. J., 11-16.
Lampson and Vennelta—Dream City, Pittsburgh, 11-16.
Lancaster, Tom—Pinehurst Park, Worcester, Mass., 18-23.
Larson—Atlantic Garden, N. Y., 11-16.
Larson Sisters—Wonderland Park, Boston, 11-16.
Latina, Mlle.—Grand, Syracuse, N. Y., 11-16.
Laurette—Norumbega Park, Boston, 11-16.
Lawler, Michael—11th Ward, Wilmington, Del., 11-16.
Lawrence, Al.—Forest Park, Kansas City, Mo., 10-16.
Lawrence, Pete—Oakdale Park, Pittsburgh, 11-16.
Le Barr—Orph., Webb City, Mo., 10-16.
Le Brun Grand Opera Trio—Olympic, Chgo., 11-16. Park, Little Rock, Ark., 17-23.
Le Claire, Marie—Coliseum, Chgo., 11-16.
Le Dent—Dowling's, Logansport, Ind., 11-16. Euson's, Chgo., 17-23.
Le Pages, The—Riverside Park, Saginaw, Mich., 10-16.
Ledegar, Charles—Maj., Chgo., 11-16.
Lee, Pitsbugh and Bessie—Orph., Piqua, O., 11-16.
Lee, Irene—Proctor's, Albany, N. Y., 11-16.
Lee, Tung Foo—Hammerstein's Roof, 4-16.
Leonard and Phillips—Thayer's Park, Amsterdam, N. Y., 4-16.
Leslie, George—Lyric, Cleveland, 11-16.
Louie, Mme.—Luna Park, Coney Island—indefinite.
Lovitta, The—Athletic Park, Buffalo, 11-16.
Lowen, The—Ontario Beach, Rochester, N. Y., 11-16.
Lucier, Mr. and Mrs. Fred—Brookside Park, Athol, Mass., 11-16.
Ludina—Moore's, Portland, Me., 11-16.
Lukens, Four—Keith's, N. Y., 11-16.
Lynch, Dick—Olympic, Chgo., 11-16.
Lyric Four—Orph., Lima, O., 11-16.
McCall Trio—Empire, Des Moines, Ia., 10-16.
McCarvens, The—Maj., Chgo., 11-16.
McCoy, Winslow—Proctor's 23d St., 11-16.
McCoy, Wilson—Proctor's 23d St., 11-16.
McCune and Grant—Four Mile Park, Erie, Pa., 11-16.
McDowell, John and Alice—Bijou, Bay City, Mich., 11-16.
McKay and Fredericks—Maj., Chgo., 11-16.
McKinnon and Reed—O. H., Moberly, Mo., 10-16.
McNamee—Keith's, N. Y., 11-16. White City, Binghamton, N. Y., 18-23.
McWatters and Tyson—Grand, Pittsburgh, 11-16. Temple, Detroit, 18-23.
Macarte's Dogs and Monkeys—Highlands, St. Louis, 10-16.
Mackinow—Hammerstein's Roof, N. Y., 18-23.
Mack, John and Carrie—Grand, Hamilton, O., 11-16.
Mack and Dugal—Orph., Webb City, Mo., 10-16.
Macks, Two—Park, Peru, Ind., 11-16.
Madcaps, The—Electric Park, Newark, N. J., 11-16.
Madill and Corbley—Farm, Toledo, 10-16.
Mahr, Agnes—Forest Park, Kansas City, Mo., 10-16.
Magnani Family—Orrin Bros., Mexico—indefinite.
Malvese and Thomas—Moore's, Portland, Me., 11-16.
Mantell's Manikins—Orph., Springfield, O., 11-16.
Marcelles—Norumbega Park, Boston, 11-16.
Martine Brothers—Empire, London, Eng., 4-30.
Martinette and Sylvester—Lagoon Park, Mayesville, Ky., 11-16.
Masse, Ed and Nettie—Electric Park, Balto., 11-16.
May and Albaugh—Maj., Chgo., 11-16.
Meer Brothers—Britannia, Ottawa, Ont., 11-16.
Mehaffey, Blanche—Luna Park, Pittsburgh, 3-16.
Meier and Mora—South Africa, April 1-Aug. 15.
Melani Trio—Keith's, Phila., 11-16.
Melnotte, La Nole Trio—Rock Springs Park, E. Liverpool, O., 10-16.
Melroy Trio—Orph., Columbus, Ind., 11-16.
Melville and Ellis—Grand, Syracuse, N. Y., 11-16.
MEREDITH SISTERS—Euston, Eng., 11-16. Paragon, London, Eng., 18-23.
Merrit and Rosella—Electric Park, Newark, N. J., 11-16.
Mettler, Lew—Tivoli, Cape Town, South Africa—indefinite.
Middleton, Gladys—Cripple Creek, Col.—indefinite.
Miles and Richard—Keith's, Boston, 11-16.
Military Octette—Electric Park, Montgomery, Ala., 11-16. Ocean View, Norfolk, Va., 18-23.
Millard Brothers—Park, Columbus, O., 11-16.
Miller, Carrie Belle—Bijou, Green Bay, Wis., 10-12, Bijou, Marinette, Wis., 13-16.
Millership Sisters—Steeplechase, Atlantic City, N. J., 11-16. Moore's, Portland, Me., 18-23.
Milliman Trio—Britannia, Ottawa, Ont., 11-16.
Milton and Kaiser—Park, Albany, N. Y., 11-16. White City, Binghamton, N. Y., 18-23.
Mills and Morris—Keith's, Phila., 18-23.
Mitchell, Abbie—Hammerstein's Roof, N. Y., 4-16.
Mitchell and Browning—Orph., Chillicothe, O., 11-16.
Mitchells, Dancing—Electric Park, Albany, N. Y., 11-16.
Montague's Cockatoos—Young's Pier, Atlantic City, N. J., 4-16.
Mooney and Holbean—Palace, Johannesburg, South Africa, March 12-June 9.
Moore, Tom—Keith's, N. Y., 11-16.
Morelli, Mme.—Luna Park, Coney Island—indefinite.
MOTOGIRL, LA—Orph., Carlsbad, Austria, July 2-31.
Mudge, Eva—Maj., Chgo., 11-16.
Mullen and Correlli—Celleson, Jamestown, N. Y., 11-16.
Murphy and Magee—Park, Worcester, Mass., 18-23.
Murphy, Thompson and Murphy—White City, Binghamton, N. Y., 11-16.
Murphy and Willard—Bijou, Birmingham, Ala., 11-16. Park, Roanoke, Va., 18-23.
Murray, Clayton and Drew—Proctor's, N. Y., 11-16.
Nelson Family—Forest Park, Kansas City, Mo., 10-16.
Nelson-Farnum Troupe—Glen Haven Park, Rochester, N. Y., 11-16.
Newell and Niblo—Electric Park, Albany, N. Y., 11-16.
Niagara Brothers—Palm Garden, Coney Island, 11-16.
NIBLO, FRED—Palace, London, Eng., July 2-28.
Niblo and Reilly—Keith's, Phila., 11-16.
Nichols, Nellie V.—Park, Bayonne, N. J., 11-16.
North, Bobby—Mason, Los Angeles, Cal., 4-16.
Omar Saml Singh—White City, Syracuse, N. Y.—indefinite.
Ordway, Laura—Keith's, N. Y., 11-16.
Orpheus Four—Park, Bayonne, N. J., 11-16, Keith's, Phila., 18-23.
O'Rourke and Gillian—Pastor's, N. Y., 11-16.
Osays, The—Mannion's Park, St. Louis, 10-16. Cook's Park, Evansville, Ind., 17-23.
Pattersons, Bounding—Tivoli, Cape Town, S. A., July 1-28.
Patty Bros.—Mat., Chgo., 11-16.
Paulinetti and Piquo—Wintergarten, Berlin, Ger., 4-30.
Pelots, Fred and Annie—Euson's, Chgo., 11-16. White City, Chgo., 18-23.
Pero and Wilson—Springbrook Casino, S. Bend, Ind., 18-23.
Personi, Camille—Four Mile Creek, Erie, Pa., 10-16. Idora Park, Youngstown, O., 17-23.
Philbrook and Reynolds—Olympic, Chgo., 11-16.
Phillips, Leonard—Star, Muncie, Ind.—indefinite.
Pierres, The—Olympic, Chgo., 11-16.
Poires, Three—Lincoln Park, Cleveland, 11-16.
Polk, Collins and Carmen Sisters—Wells' Park, Lynchburg, Va., 11-16.
Pope—Park, Michigan City, Ind., 11-16.
Post and Russell—Temple, Detroit, 11-16.
Powers, Mr. and Mrs. J. T.—Orph., Lima, O., 11-16.
Powers and Theobald—Hayes, Wabash, Ind., 11-16.
Probst—Chutes, Frisco, 11-16.
Provenians, Five—New York Theatre Roof, 4-16.
Pryors, The—Kennywood Park, Pittsburgh, 11-16.
Quaker City Quartette—Shea's, Buffalo, 4-9, Keith's, Phila., 11-16.
Quigg, Mackey and Nickerson—Electric Park, Albany, N. Y., 11-23.
Quintette—Proctor's 58th St., 11-16, Proctor's, Newark, N. J., 18-23.
Racketts, The—Mannion's, St. Louis, 10-16.
Rastus and Banks—Empire, Islington, Eng., 11-16, Duchess, Balham, Eng., 18-23, Palace, Blackburn, Eng., 25-30.
Ravenscroft, Charlotte—Shea's, Buffalo, 11-16.
Rena and Agora—Maj., Chgo., 10-16.
Reynard, Ed. F.—Casino, Norfolk, Va., 11-16, Idlewood Casino, Richmond, Va., 18-23.
Rey's Pigs—Luna Park, Coney Island—indefinite.
Rialto Quartette—Novelty, Pueblo, Col., 11-16.
Ricardo—Lagoon, Cinti., 10-16.
Rice and Prevost—Hammerstein's Roof, N. Y., 4-16.
Rich, Jack and Bertha—Spring Lake Park, Trenton, N. J., 11-16.
Richards—Idora Park, Youngstown, O., 11-16.
Richardson, Lavender—Young's Salt Lake City, U., 11-16, Crystal, Denver, Col., 18-23.
Rinaldos, The—San Jose, Guatemala Central America, Dec. 23—indefinite.
Ring, Julie—Keith's, Cleveland, 11-16.
Rio Bros.—Electric Park, Balto., 11-16.
Rogers, Will H.—Palace, London, Eng., 4-30.
Rosaire and Doreto—Shea's, Buffalo, 11-16.
Rosaires, The—Fontaine Ferry, Louisville, 11-16, East End, Memphis, 17-23.
Ross and Lewis—Palace, Halifax, Eng., 11-16, Empire, Burnley, Eng., 18-23, Tivoli, Grimsby, Eng., 25-30.
Ross Sisters—Orph., Portsmouth, O., 11-16.
Rossow, Charlie—Forest Park, St. Louis, 10-16.
Rossow Midgets—Highlands, St. Louis, 10-16.
Royce, Ray L.—Keith's, Phila., 11-16.
Russells, Musical—Park, Pittsburgh, 10-16.
RYAN, THOMAS J., AND MARY RICHFIELD—Norumbega Park, Boston, 11-16.
SABEL, JOSEPHINE—Coliseum, London, Eng., 4-30.
Salerno—New York Theatre Roof, 4-16.
Salmon and Chester—Keith's, Pittsburgh, 11-16.
Santell—Empire, Atchison, Kan., 10-16.
Saptoro and Marlow—Cliffside, Ashland, Ky., 11-16, Orph., Portsmouth, O., 18-23.
Sato, O. K.—Alcazar d'Ete, Paris, France, 18-July 20.
Sa Van and McBrien—Chester's, Cinti., 10-16.
Sargeant, G. E.—Keith's, Cleveland, 11-16.
Savoy Quartette—Southern Park, Pittsburgh, 11-16.
Sears—Ramona Park, Grand Rapids, Mich.—indefinite.
Seeback Rio Bros.—Electric Park, Albany, N. Y., 11-16.
Selbini, Lalla—Hammerstein's Roof, N. Y., 11-16.
Seldoma, Three—Moore's, Portland, Me., 11-16.
Schepp's Dogs and Ponies—Lake Side Park, Dayton, O., 17-23.
Seymour and Dupree—Tivoli, Sydney, N. S., 4-July 28.
Seymour and Hill—Brighton Beach, L. I., 17-23.
Shaw, Lillian—Proctor's 23d St., 11-16.
Sheridan and Forest—Young's, Salt Lake City, U., 11-16, Crystal, Denver, Col., 18-23.
Sherman's Dogs—Ontario Beach, Rochester, N. Y., 11-16.
Sherman and De Forest—Proctor's 23d St., 11-16.
Shunopavi—Grand, Syracuse, N. Y., 11-16.
Sidden Bros.—Shadyside Park, West Port, Md., 11-23.
Simon and Gardner—Proctor's, Albany, N. Y., 11-16.
Simms and Conrad—Keith's, N. Y., 11-16.
Sinbl and Kessner—Keith's, Phila., 11-16, Grand, Pittsburgh, 18-23.
Smith and Baker—Kennywood Park, Pittsburgh, 11-16.
Smith and Campbell—Proctor's, Newark, N. J., 11-16.
Smith, Peter J.—Main St., Peoria, Ill., 11-16.
Smith, Susan—Rockaway Casino, N. Y., 11-16.
SNYDER AND BUCKLEY—Woolworth's Roof, Lancaster, Pa., 18-23.
Sprague and Mack—Gennett's, Richmond, Ind., 11-16.
Spissel Brothers and Mack—New York Theatre Roof, 4-16.
Stahl, Rose—Palace, London, Eng.—indefinite.
Stanley and Wilson—Keith's, Cleveland, 11-16, Grand, Pittsburgh, 18-23.
Stanton, Eight Modena—Keith's, Phila., 11-16.
St. Cecilia Quartette—Fair Bank, Indianapolis, 11-16.
St. John and La Fevre—Avon Park, Youngstown, O., 11-16.
Steely, Doty and Coe—Forest Park, St. Louis, 3-16.
Steger, Julius—Proctor's, Newark, N. J., 11-16, Proctor's 23d St., 18-23.
Steinert and Thomas—Lake Park, Dayton, O., 10-16.
Stepner and Ahpel—Harter O. H., Wabash, Ind., 11-16.
Stevens, Edwin—Grand, Pittsburgh, 11-16.
Stewarts, Musical—Henderson's, Coney Island, 4-16.
Sullivan, Joe J.—Bijou, Winnipeg, Can., 11-16.
Sullivan and Richards—Winnipeg, Man., 11-16.
Sunny South—Paragon Park, Mantasket, Boston—indefinite.
Swan and Bambard—Keith's, N. Y., 11-16.
Swan, Olive—Hillside Park, Newark, N. J., 4-16.
Swor and Westbrook—Bijou, Duluth, Minn., 11-16.
Tallecita, Mme.—Tokio Gateway, St. Louis, 10-16.
Tasmanian Troupe—Havana, Cuba—indefinite.
Thelma, Baby—Orph., Springfield, O., 11-16.
Thompson's Elephants—White City, Chgo., 11-16.
Thorne, Mr. and Mrs. Harry—Whalom Park, Fitchburg, Mass., 18-23.
Thurber, Leona—Grand, Syracuse, N. Y., 11-16.
Thurston—Shanghai, China, 1-30, Calcutta, India, July 1-31.
Tomkins, William—Maj., Chgo., 11-17.
Transatlantic Four—Brighton Beach, L. I., 17-23.
Travis, Bell—Atlantic Garden, N. Y., 11-16.
Tre Denick and Farm—Keith's, Boston, 11-16.
Tulsa—Orph., Piqua, O., 11-16.
Valmore and Horton—Atlantic Garden, N. Y., 11-16.
Van Gofre and Cotrely—Wallace Park, Paducah, Ky., May 28-23.
Vano, W. H.—Savin Rock, New Haven, Conn., 11-16.
Vardamos—Bijou, Duluth, Minn., 11-16.
Viola and Engel—Grand, Pittsburgh, 11-16.
Vinella's Horses—Dream City, Pittsburgh, 11-16.
Vokes, May—Proctor's, Newark, N. J., 18-23.
Waldman, Edward—Star, Seattle, Wash., 11-16.
Walters and Minnie—Ontario Beach, Rochester, N. Y., 11-16.
Waltons, The—Unique, Minneapolis, 11-16.
Ward and Curran—Shea's, Buffalo, 11-16.
Washer Bros.—White City, Chgo., May 27-16.
Webb, Harry L.—Crystal Park, Omaha, 10-16.
Welch, James A. and Cecilia—Olympic, Chgo., 11-16.
Welsh, Ben—Shea's, Buffalo, 11-16.
Weston, Al. H.—Pastor's, N. Y., 11-16.
Weston, Willie—Proctor's, Newark, N. J., 11-16.
Whipple, Waldo—Crescent Garden, Revere Beach, Mass., 10-16.
White and Sanford—Proctor's, Albany, 11-16.
Whitehead and Grierssons—Maj., Chgo., 11-16.
Whitcomb, Hank and Lottie—Lagoon, Cinti., 10-16.
Wickoff, Irma—Crystal, Toledo, 10-16.
Williams and Stevens—Bijou, Marquette, Mich., 11-16.
Wills and Hassan—Electric Park, Balto., 11-16.
Wilson, Jack—Brighton Beach, L. I., 17-23.
Winter, Winona—Grand, Pittsburgh, 11-16.
Winton and Vesta—Electric Park, Newark, N. J., 11-16.
Witts' Sophomore Girls and a Freshman—Proctor's 23d St., 11-16.
Wolf Bros.—Athletic Park, Buffalo, N. Y., 11-16.
Woodford and Marlboro—Crystal, Elwood, Ind., 11-16.
Woodward's Seals—Hammerstein's Roof, N. Y., 4-16.
World and Kingston—Ramona Park, Grand Rapids, Mich., 10-16, Winona Beach, Bay City, Mich., 17-23.
World's Four—Keith's, N. Y., 11-16.
Wrens, Two—Orph., Lima, O., 11-16.
Wycherly, Margaret—Grand, Pittsburgh, 11-16, Keith's, Phila., 18-23.
Wyckoff, Fred—Winona Park, Bay City, Mich., 11-16.
Yalto Duo—Pastor's, N. Y., 11-16.
Yamaoto Bros.—Grand, Pittsburgh, 11-16.
Yeager and Yeager—Palace, London, Eng., 4-July 28.
Yeoman, George—Star, Astoria, Ore., 10-16.
Yorke Four—Henderson's, Coney Island, 11-16.
Youngs and Brooke—Athletic Park, Buffalo, 11-16.
Zanoras, The—Keith's, N. Y., 11-16.
Zazell and Vernon—Olympic, Chgo., 11-16.
Zeno, Jordan and Zeno—Fillis, Cape Town, S. A.—indefinite.
Zimmerman, Al. and Pearl—Empire, Springfield, Ill., 11-16.
Zimmerman, Willy—Dominion, Winnipeg, Man., 11-16.
Zinka and King—Farm, Toledo, O., 11-16.
Zora, Mlle.—Atlantic Garden, N. Y., 11-16.
Zouboulakis—Lyric, Muskogee, I. T., 10-16.

ARENA.

OTTUMWA, IA.—Talbot's Fighting the Flames was favored with good business May 30, 31; satisfactory production. Wallace Brothers' Circus 6. Ringling Brothers 27.

ADRIAN, MICH.—Forepaugh and Sells Brothers' Circus 7.

ANGOLA, IND.—John Robinson's Circus May 30 to two well filled tents and best of satisfaction.

TACOMA, WASH.—Norris and Rowe's Circus 1 to large tent filled at two entertainments.

CHATHAM, CAN.—Mr. Andrews made arrangements for Barnum and Bailey's Circus Aug. 17.

DUBUQUE, IA.—Wallace's Circus 14.

KANKAKEE, ILL.—Forepaugh-Sells' Shows billed to appear here 15.

SYRACUSE, N. Y.—Barnum and Bailey's Circus May 31 to big business.

EMPORIA, KAN.—Wallace's Circus May 29; two good performances to fair crowds.

WILLIMANTIC, CONN.—Washburn and Dalmas' Animal Show exhibited here 6, 7, and was well patronized.

SUPERIOR, WIS.—Sells' Floto Circus May 29.

MARION, O.—Ringling's Circus due here 14.

GOSHEN, IND.—Hoosier Amusement Co.'s Carnival here week May 28-2; showed to very light business; poor attraction. Forepaugh-Sells Brothers' Circus 9.

CROOKSTON, MINN.—Sells' Floto Shows gave two excellent performances to fair houses May 31.

WINONA, MINN.—Sells-Forepaugh's Shows July 4.

WILLIAMSPORT, PA.—Ringling Brothers' Circus 2 drew big business; audiences well pleased.

MINNEAPOLIS, MINN.—Sells Brothers and Floto Circus is well billed for an early appearance in this city.

COHOES, N. Y.—Colonel Cummines' Wild West pleased two large audiences May 31. The Pierce Carnival Co. will hold a street fair 25-30, under the auspices I. O. O. F.

FARGO, N. D.—Sells and Floto 1; two performances to capacity. Bennett's Shows 4.

CIRCLEVILLE, O.—Selbel's Dog and Pony Show 5 pleased a large audience.——ITEM: A terrific storm blew the tent to the ground and damaged it during the afternoon performance. Nobody was injured.

POUGHKEEPSIE, N. Y.—Pawnee Bill's Wild West 11.

PEORIA, ILL.—John Robinson's Circus 4; huge crowds; very satisfactory. Forepaugh-Sells' Circus 18.

BELOIT, WIS.—Hale's Fire Fighters gave a fine exhibition to good business 1, which consists of a fine fire show and enough good acrobatic acts to make up a good circus performance. Hagenbeck's Circus 13. Gentry Brothers have announced an indefinite date in June, and the Ringlings have their coming soon banners up.

LEAVENWORTH, KAN.—The Wallace's Shows 1 disappointed a small crowd; no redeeming features; Mr. Wallace stated his Kansas dates were a losing venture.

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DOWN IN MUSIC ROW

Vincent Bryan, author of "The Poor Old Man" and other popular songs, is happy. The stork recently visited him and Mrs. Ray Selwyn Bryan at their home in the Lincoln, Eighth Avenue and Fifty-first Street, and left them a little girl. Mrs. Bryan and the child are both in good health, and congratulations are being sent in.

A new song, "Twilight Hour," by Benjamin H. Burt and John Greenberg, is attracting considerable attention as a concert number among the better class of singers.

The new march song, "Good-bye, Glory," published by Leo Feist, is being used by a great many well-known headliners, who report it a genuine applause winner.

The Andreas Music Publishing Co., of Davenport, Iowa, have issued a number of attractive songs, including a character song entitled "The Italian's Good-bye"; a high class song called "Oh, Heart of Mine," and two other numbers entitled "My Cherokee Rose" and "A Little Dutch Garden." They also publish a sentimental song entitled "She Kissed the Rose."

The Constantine Sisters, who created something of a sensation with their whirlwind dancing in the production of The Vanderbilt Cup, last week began a tour in vaudeville at Hammerstein's Roof. They are using the novelty song, "Why Don't You Try," and for their dance they use a medley composed of the following popular numbers published by Jerome H. Remick and Co.: "Cheyenne," "Jessamine," and "Alice, Where Art Thou Going?"

Rennier and Gaudier are winning applause in vaudeville for their clever rendition of Williams and Vanalstyne's clever novelty song, "Why Don't You Try?"

The benefit given to James B. Mullen at Brooklyn, Sunday, June 3, by his many friends proved an artistic as well as a financial success, and the receipts were very satisfactory. Mr. Mullen, who has written a great number of popular songs and is known as "the master of melody," has been ill for several months but is rapidly improving, and his many friends are glad to know that he will soon be able to attend to his work again.

The rustic ballad, "Since Nellie Went Away," is still on the "boom," and many singers who first introduced it are still singing it with continued success, while many other popular vocalists are adding it to their repertoires.

Walter Jacobs' publications, including "Good-bye, Mr. Greenback," "My Dusky Rose," "By the Watermelon Vine, Lindy Lou," "Hey, Mr. Joshua," and "Good-bye, My Honey, I'm Gone," are all popular with the many singers who are using them successfully.

Amelia Summerville opens at the Majestic Theatre, Chicago, June 23, in a monologue and song specialty. For several days she has been rehearsing at the Mark Stern professional rooms "Waltz Me, Bill," by Benjamin H. Burt; "Robinson Crusoe's Isle," by the same author, and "Don't Be What You Ain't," by George V. Hobart and Silvio Hein.

Clifton Crawford, author of "Nancy Brown" and other song successes, is appearing at the Wistaria Roof atop the New York Theatre, where he is singing his new song, "Nancy McIntosh." The production at the Wistaria is called Seeing New York, and is under the management of Brady and Hart. The principal song successes are "My Blushing Rose," "Four o'Clock on Broadway," and "Puff, Puff, Puff."

Max S. Witt's act, Six Sophomores and a Fresh Man, is booked on the Keith and Proctor circuit. This is the act which first introduced "I'm Up in the Air About Mary," published by Joseph W. Stern and Co.

Gus Edwards reports that Lillian Russell is successfully singing "In a Little Canoe with You" and "If a Girl Like You Loved a Boy Like Me." Blanche Ring is singing the skating song called "Come, Take a Skate with Me," by Browne and Edwards, in His Honor the Mayor at the New York Theatre. Dalsyland, the new act, is featuring "Pocahontas." Ray Cox is using "I'll Do Anything in the World for You," by Cobb and Edwards. Aurie Dagwell's biggest applause winner is "Two Dirty Little Hands." Rosalie, at the Atlantic Garden, won lots of applause with "In a Little Canoe with You."

Zena Keife has been rewarded for her clever work in vaudeville with contracts for many weeks on the Keith and Proctor circuit. Little Miss Keife is winning much praise for her clever rendition of the dainty juvenile song, "I Won't Play Unless You Coax Me," also "Cheyenne" and "Why Don't You Try?" two novelty songs by Williams and Vanalstyne.

CUES.

R. G. Craerin, of Washington, D. C., who recently leased the Opera House at Havre de Grace, Md., has just leased the Assembly Theatre at Harrisonburg, Va., and the Academy of Music, Suffolk, Va., for a term of years. Experienced managers and up-to-date methods will be installed in all these houses under the new régime, which will be inaugurated about Sept. 1.

Fire from an electric wire at the Garden Theatre last week caused a panic among the girls rehearsing for the chorus of Mam'selle Champagne. Mabel Rawlins, one of the company, calmed the frightened singers by remaining calm herself, but Edna Hixon disappeared in a cab and her stage costume.

James Burroughs was made a member of the Grand Army Club at Boston last week. Mr. Burroughs saw service at Fredericksburg and

LOUISE MONTROSE.

The above is an excellent likeness of Miss Louise Montrose, a clever little artist who has won success in Vaudeville by her clever rendition of popular songs, which she sings in a style all her own. At present she is singing the cowboy love song, "Cheyenne," and the novelty rolling chair song, "Why Don't You Try?" both by the prolific young writers, Williams and Van Alstyne, and published by J. H. Remick & Co.

Expert Arranging for Piano and Orch. Medleys, Finales, Ensembles Written. Incidental Music Composed.
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Petersburg and was in some of the most trying campaigns of the Civil War.

Frank M. Hartshorne, the son of a New York banker, and Rose Flynn, recently with Clara Bloodgood in The Girl with the Green Eyes, were married at the home of the bride's father in St. Louis on June 5.

The Madison Square Theatre will open on Aug. 27 with The Weatherbys, a three-act comedy by St. John Hankin. The piece was produced last season at the Imperial Theatre, London, where it was well received. The cast will be headed by William Hawtrey, Hall McAllister, Kate Denin Wilson, and Amy Tully.

Bessie Wynn, who sailed for London last Wednesday, expects to remain there next season to appear in one of George Edwardes' new musical comedies.

Henry Woodruff and William Redding were robbed of two suits of clothes at the Lambs Club last week. Charles Whitby, a bellboy at the club, was arrested on the complaint of Steward Percy Whitey. At the police station they said he confessed and implicated a second-hand clothing dealer.

The annual dramatic season at Weber's Theatre, under the direction of Walter N. Lawrence, will begin late in August, when Hilda Spong will appear in Harold Heaton's three-act comedy, Lady Jim.

The New York premiere of The Prince of India will be given at the Broadway Theatre on Oct. 1.

Arthur G. Sanders, who staged the dramatic portion of The Umpire at the La Salle Theatre, Chicago, has been re-engaged by the La Salle Stock company for next season. Mr. Sanders will direct the dramatic end of the new Adams, Hough and Howard production to be put on at the La Salle early in August. During the 304 performances of The Umpire he has never missed a performance.

The Judge and the Jury, a Western play that was warmly received in Los Angeles last season, is to be produced at Wallack's Theatre in September.

AMATEUR NOTES.

The Amaranth Society of Brooklyn, N. Y., successfully produced The Henrietta before a large and enthusiastic audience at the Majestic on the evening of May 25. Dean Pratt, who coached the players, had every reason to be proud of his efforts. He appeared in the play in the difficult part of Bertie, and his impersonation showed that he had very closely studied the methods of Stuart Robson, the original Bertie. James Bennoyer was a painstaking Nicholas Vanalstyne, Alexander Arnold was a satisfactory Dr. Parke Wainwright, John Costello was convincing as Nicholas Van, Jr., Harry Conolly was a good Lord Arthur, Underhill Forbell as Rev. Murray Hilton seemed to please, Fred O. Nelson, Jr., proved that he could be a successful broker as well as a lawyer, Harry Edwards was excellent as Musgrave. Edith Yeager as Cornelia Opdyke, Ethel Jackson as Rose Vanalstyne, Travis Obert as Agnes, and Cecile Bulk as Lady Mary were pleasing.

The Edwin Booth Dramatic Society of the University of Wisconsin presented its annual play at the Fuller Opera House, Madison, on May 23. A Bachelor's Romance proved to be one of the best productions ever given by the club. Both performances, the one in Madison and the one in Milwaukee, are for the benefit of the University Settlement, Milwaukee.

For the Sake of Love, a three-act play by Basil M. Stevens, was presented, on June 1, at Trinity School, Morristown, New Jersey, being produced with the assistance of Miss Ayres and Edmond Picton. The performance was a decided success. In the cast were Basil M. Stevens, Henry Thaller, Miss Ayres, Edmond Picton and Arthur Baker.

On June 25 Mrs. M. E. Van Kellork, together with other local talent of Belle Fourche, S. D., presented Caprice so successfully that they have been requested to repeat the performance both in that city and in two other places.

On the evening of May 30 the senior class of the Boise High School, Boise, Idaho, presented The Princess, Alfred Tennyson's dramatic poem, as arranged by May Haughnout. In the cast were Hallie Gregory, Louise Drummond, Ellen Tennell, Martha Garlock, Waive White, Maurice Tallman, Aaron Tallman, Dana Bullock, David Williams, and Gustave Appleman. Miss Gregory was charming as the Princess Ida, and Maurice Tallman made an appropriately poetic and romantic Prince. The play was divided into six scenes.

Old Fortunatus, a comedy by Thomas Dekker—a contemporary of Shakespeare and himself a man of genius—was given an outdoor performance by students of Tufts College at Medford, Mass., on June 1. The play has been rarely produced, and Professor Whittemore is to be congratulated on so successful a presentation. Among those who appeared in important roles were Ruth Capen, daughter of the late President of Tufts, who assumed the character of Fortune; Chester Story, Miriam Tenney, Frederick Rugdahl, Gladys Wells, F. Mackenzie and Henry B. Hanscom.

On May 28 and 29, under the direction of W. A. Bissell, amateurs of Glens Falls, N. Y., made a presentation of Gilbert and Sullivan's Pinafore for the benefit of Parks Hospital and the Glens Falls Club. In the cast were Harry B. Lawrence, W. B. Carr, Mrs. A. Z. Delong, Robert Waldron, Bessie Windsor, Mrs. M. M. Coleman, Tracy Brennan, Ralph M. Rennie, and Dr. H. G. Johnson. Mr. Lawrence played Sir Joseph Porter, Mrs. M. M. Coleman appeared as Little Buttercup, and Mr. Brennan was the Dick Deadeye of the occasion. The orchestra of Glens Falls, Troy, and Albany players gave a good musical rendition under the leadership of Walter L. Garrett. Rollo Lloyd, leading man of the Colonial Stock company, generously consented to supervise the dramatic action.

On June 3 an "Evening with Shakespeare" was given by students of Holy Cross Convent, Washington, D. C. Scenes from The Merchant of Venice were performed by Marguerite E. Titus as Portia, Gabrielle Griffin as Shylock, Mildred Cain, Elizabeth Leech, Marguerite Curtis, Ethel Karns, Agnes Murphy, Ida Hayes, Edna Conroy, and Theodosia Conroy.

The Bostonia Home Society gave a performance of Patience on June 3 at Jordan Hall, Boston, the opera being repeated at the request of many who had witnessed the first presentation. Among the principals were F. R. Bates, Walter B. Scott, George H. Chamberlin, James Gilbert, Zera D. Stanley, Albert Callahan, Maida A. MacLean, Emma C. Munster, Jeannette Holmberg, Mrs. John F. Wood, and Minnie F. Scott.

On June 1 students of the Lewis Institute, Chicago, assisted by well-known soloists, sang Faust in Orchestra Hall. Mrs. G. C. Wilson interpreted the role of Marguerite, Mary T. Peck rendered the songs of Siebel and Martha, Holmes Cowper sang the Faust music, William Beard and Dr. Hugh Schussler were respectively Valentine and Mephistopheles, and Walter Litewitz sang what little falls to the lot of Wagner in concert form. The choruses were admirably sung and the students gave evident proof of careful training.

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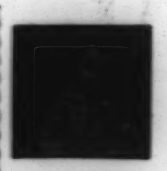
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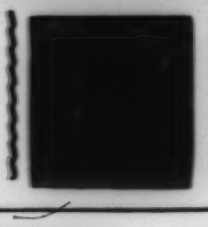

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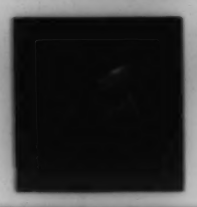

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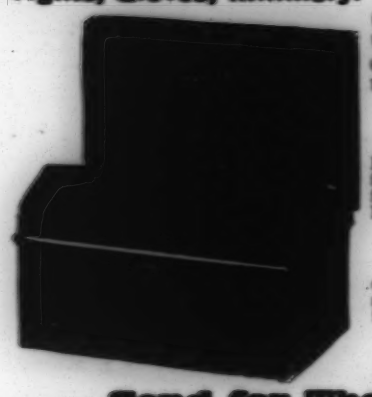

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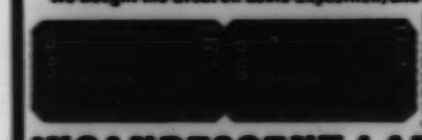

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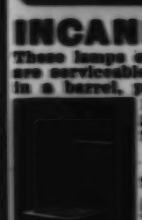

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